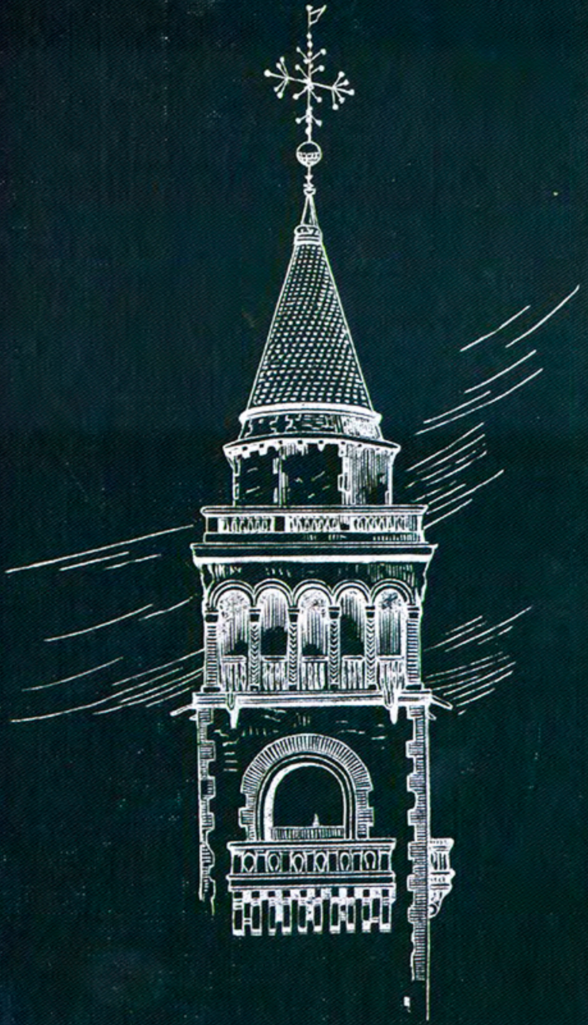
SUNLIGHT PICTURES

ST. AUGUSTINE



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SUNLIGHT PICTURES.

SUNLIGHT PICTURES

Saint Augustine

ARTOTYPES BY EDWARD BIERSTADT

NEW-YORK
THE ARTOTYPE PUBLISHING CO.
ST. AUGUSTINE: EL UNICO

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NOTE.

IN these Sunlight Pictures is presented the completion of an enterprise announced in the winter of 1889-90—the making of a work fittingly and adequately to picture both the architectural beauties of the St. Augustine of to-day and those cherished monuments of the ancient town which are eloquent of its past.

The controlling purpose has been to produce a volume which in dignity and elegance should be in keeping with the subjects to which it relates. For the attainment of such an end the artotype process is specially fitted by reason of its photographic fidelity and the richness of effect secured by it. The artotypes are by Edward Bierstadt, of New York.

The plates have been made from original photographic negatives, taken expressly and exclusively for our use. The views, even of the most familiar subjects, are from carefully chosen standpoints, most of which are new. Thus not only are the scenes unhackneyed, but in many instances they reveal artistic possibilities heretofore unappreciated, and we have confidence to believe that for this reason they will be doubly acceptable.

SUNLIGHT PICTURES.

"THIS Place is a Garrison, maintained one Half by the King of Spain; the other Half by the Church of Rome. The Male Inhabitants are all Soldiers, every one receiving Pay according to his Post; a Sentinel's Pay is 150 Pieces of Eight a Year; and all their Supply of Bread, Clothing and Money comes from the Havanna and Porta Vella, and it was going on of three Years since they had a Vessel from any Place whatsoever, which made their Wants very great, all Things being expended, except Ammunition and Salt, of which they said they had enough. . . . The Town we saw from one End to the other; it is about three Quarters of a Mile in length, not regularly built nor the Houses very thick; they have large Orchards, in which are Plenty of Oranges, Lemons, Pome Citrons, Limes, Figs and Peaches. The Houses are most of them old Buildings, and not half of them inhabited, the Number of Men being about three

Hundred, who belong to the Government, and many of them are kept as Sentinels at their Look-outs."

So runs the quaint description by Jonathan Dickinson, the Philadelphia Quaker, who was cast away on the Florida coast and found refuge here with the Spanish Governor in the year 1696. Those were the old times; and yet, to some of us who read the chronicle, they seem not more distant than do those later days, still within memory, when—not far from the well appointed railroad station, where the tourist of to-day, alighting from the luxurious train, finds himself in St. Augustine—there once toiled the rope-ferry across the St. Sebastian, making its deliberate way from shore to shore, bringing over the stage coach, from uncertain steamboat connection on the St. Johns. Once safely across the river, the driver blew an enlivening blast on his horn, the jaded horses rallied for a heroic run, and the cramped passengers took heart again as they were whirled beneath the arching water-oaks of King street, and knew that they were in the old Florida town at last.

Of all the views on sale in the photographers' shops there was none more cherished than that of this street, the "Entrance to St. Augustine." Charming it was then, and charming it is to-day, with the same noble water-oaks stretching wide their moss-draped branches, and revealing here and there, as pictures set in frames, vistas of stately dome and cathedral spire and towers and minarets and red-tiled roofs. In those times the King's Road led over a causeway across a marsh, where now stands the Ponce de Leon, and narrowed into a high-walled, redoubt-guarded little street, typical of the inhospitable spirit of the Spaniards. To-day it broadens out into the Alameda, an avenue of generous proportions, which leads between the Ponce de Leon and the Alcazar, then on past the Cordova, to the Plaza; and thus one is brought into the midst of the architectural grace and beauty, and the luxury of surroundings, for which in these days the name of St. Augustine stands as a synonym. It is this St. Augustine which is pictured in the following pages.

⁂

The plates reflect so happily and so faithfully the scenes fixed by the magic of the photographer's lens, that there is small need of extended or specific explanation of any of them here. In large measure the volume is devoted to the group of pleasure palaces on the Alameda, for in like degree do these massive structures constitute the interesting and beautiful portion of the town. Approach from whatever way one may, they give character to the scene. Designed in the style of the Spanish Renaissance, harmonious in their color combinations, graceful in outline, and affording grateful contrasts of lights and shadows, they reveal new beauties as they are contemplated from a hundred different standpoints; and lend themselves so graciously to the securing of artistic delights, that one who is picturing St. Augustine finds himself returning, almost involuntarily, again and again to new studies of tower and portico and loggia and court.

⁂

Of antiquity—apart from the Gateway and the Fort—there is but meagre representation in these pages; for in truth, the St. Augustine upon which one looks from the bay, or from the watch tower of Fort Marion, is no more the "Ancient City," but in all that is dominant and most characteristic a modern pleasure resort. There has yet been found abundant and inviting material to make good the complement of half a hundred views. The Gateway and Fort Marion are here, the Plaza, a street or two, a Spanish house, a garden with its palms, the Plaza Basin with its pleasure craft, the bay and the ocean beach with the coquina ledges—for all these have place among the Sunlight Pictures, which, however brief may have been the tarrying here, however far the going hence, ever make delightful one's memories of St. Augustine.

LIST OF PLATES.

KING STREET, ... 1
THE PONCE DE LEON FROM KING STREET, ... 2
THE PONCE DE LEON FROM THE ALCAZAR, ... 3
THE PONCE DE LEON FROM THE CORDOVA, ... 4
THE PONCE DE LEON FROM THE ANDERSON ESTATE, ... 5
THE PONCE DE LEON FROM THE WEST, ... 6
PORTICO AND COURT OF THE PONCE DE LEON, ... 7
COURT OF THE PONCE DE LEON, ... 8
THE WEST ENTRANCE FROM THE COURT, ... 9
ROTUNDA OF THE PONCE DE LEON, ... 10
DRAWING ROOMS OF THE PONCE DE LEON, ... 11
DRAWING ROOMS OF THE PONCE DE LEON, ... 12
CEILING FRESCOES IN THE DRAWING ROOM, ... 13
DINING HALL OF THE PONCE DE LEON, ... 14
A BAY OF THE DINING HALL, ... 15

. . . *List of Plates.* . . .

THE PONCE DE LEON FROM VALENCIA STREET, ... 16

ENTRANCE FROM THE WEST GROUNDS, ... 17

THE TOWERS OF THE ALCAZAR FROM THE PONCE DE LEON GARDENS, . . . 18

GROUNDS OF THE PONCE DE LEON, ... 19

FROM THE GARDEN OF THE VILLA ZORAYDA, ... 20

A CORNER OF THE STUDIOS, ... 21

A TOWER OF THE PONCE DE LEON, ... 22

FROM THE WEST TOWER OF THE PONCE DE LEON, ... 23

THE ALCAZAR, ... 24

COURT OF THE ALCAZAR, ... 25

A TOWER OF THE ALCAZAR, ... 26

A MINARET OF THE ALCAZAR, ... 27

THE CASINO, ... 28

BATHING POOL IN THE CASINO, ... 29

THE CORDOVA, ... 30

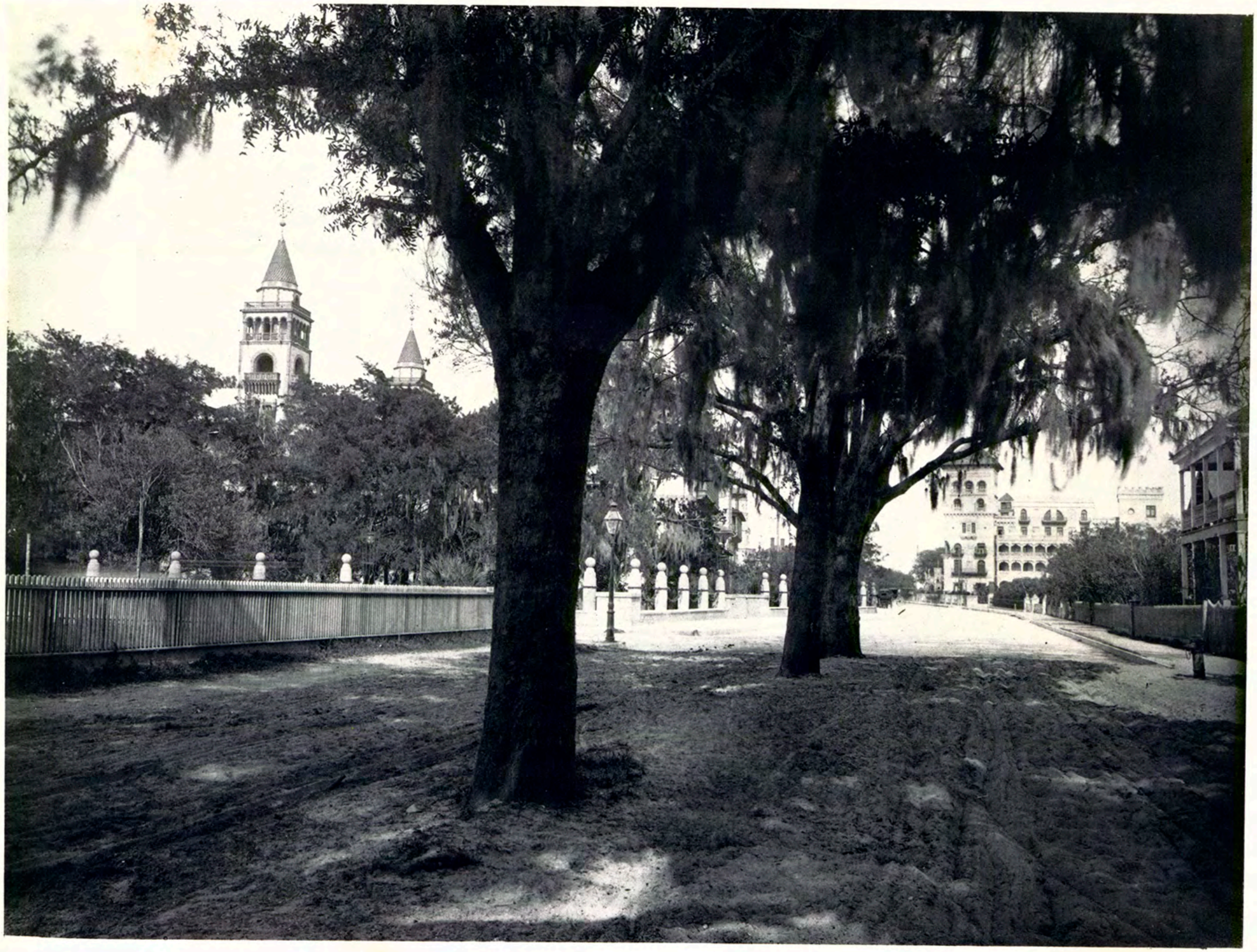
THE CORDOVA—WEST FAÇADE, ... 31

THE MEMORIAL PRESBYTERIAN CHURCH, ... 32

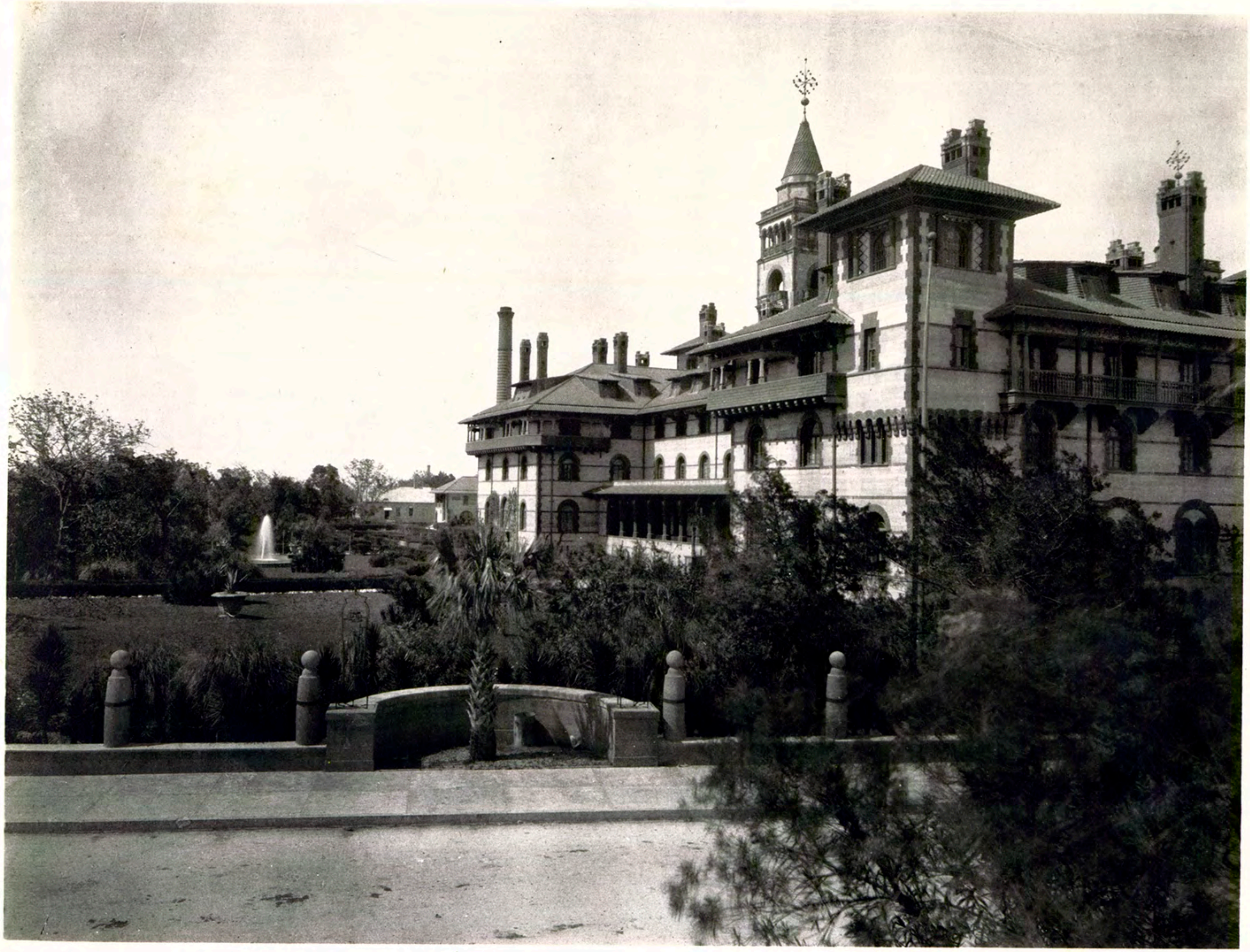
THE MEMORIAL PRESBYTERIAN CHURCH, ... 33

List of Plates.

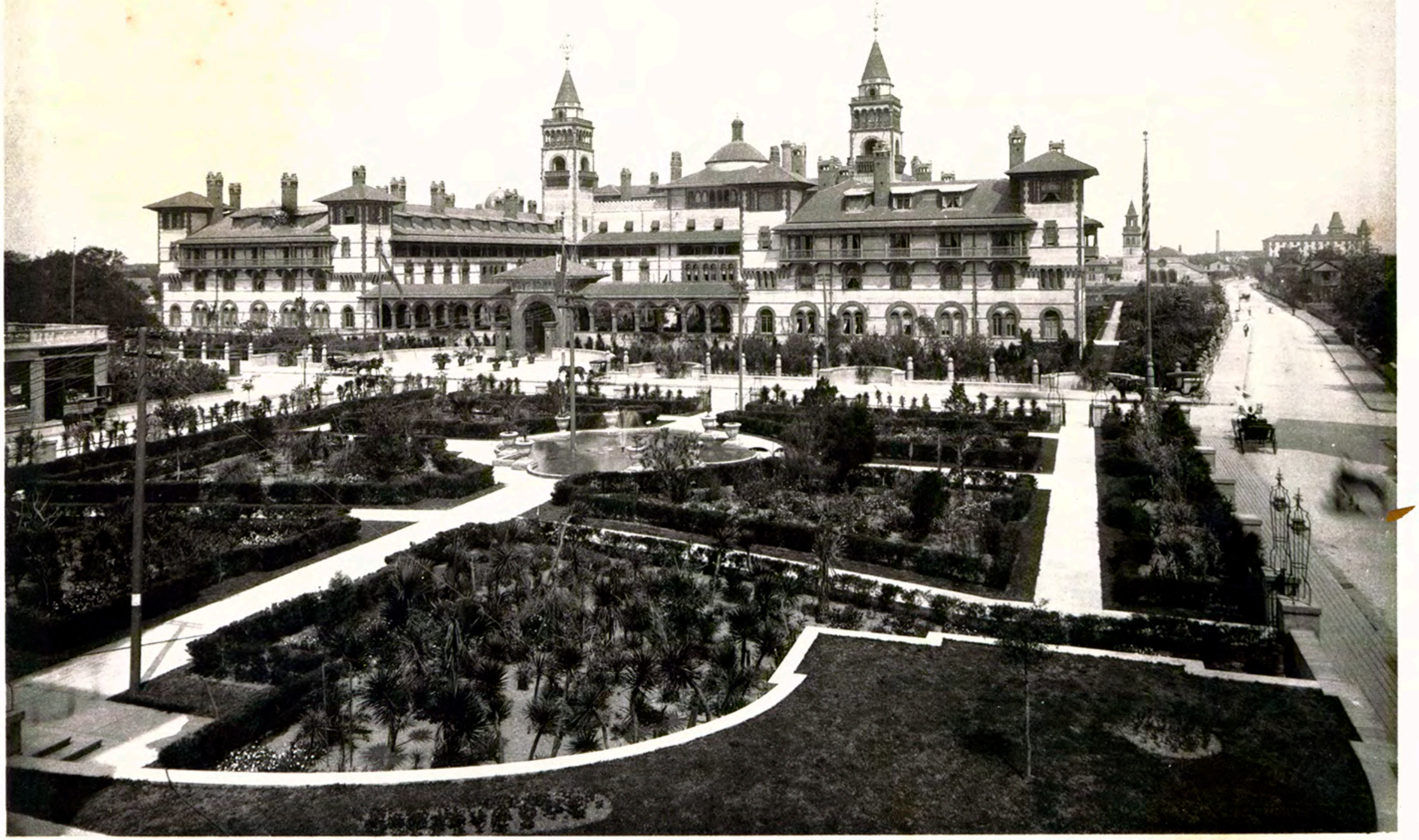
DOME OF THE MEMORIAL CHURCH, ... 34
INTERIOR OF THE MEMORIAL CHURCH, ... 35
THE MEMORIAL CHURCH—TRANSEPT, ... 36
GRACE METHODIST EPISCOPAL CHURCH, ... 37
THE PLAZA AND CATHEDRAL, ... 38
DATE PALMS, ... 39
A SPANISH HOUSE, ... 40
THE VILLA ZORAYDA, ... 41
MORNING AFTER A STORM, ... 42
TREASURY STREET, ... 43
THE CITY GATEWAY AND FORT MARION, ... 44
THE CITY GATEWAY, ... 45
FORT MARION FROM THE BAY, ... 46
FORT MARION, ... 47
FORT MARION—THE COURT, ... 48
FROM THE WATCH TOWER OF FORT MARION, ... 49
THE COQUINA LEDGES, ... 50
ST. AUGUSTINE FROM THE BAY, ... 51



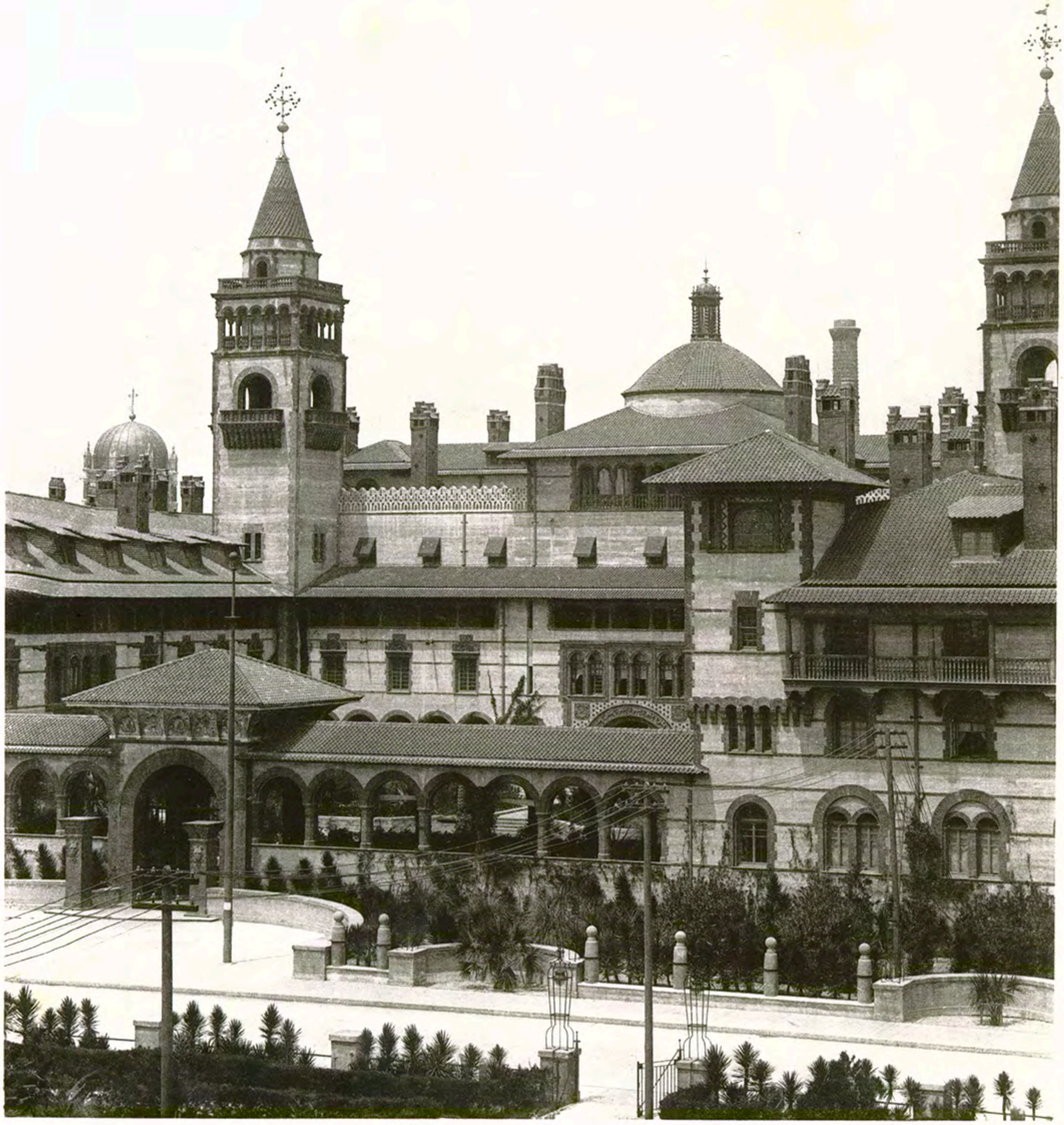
KING STREET.



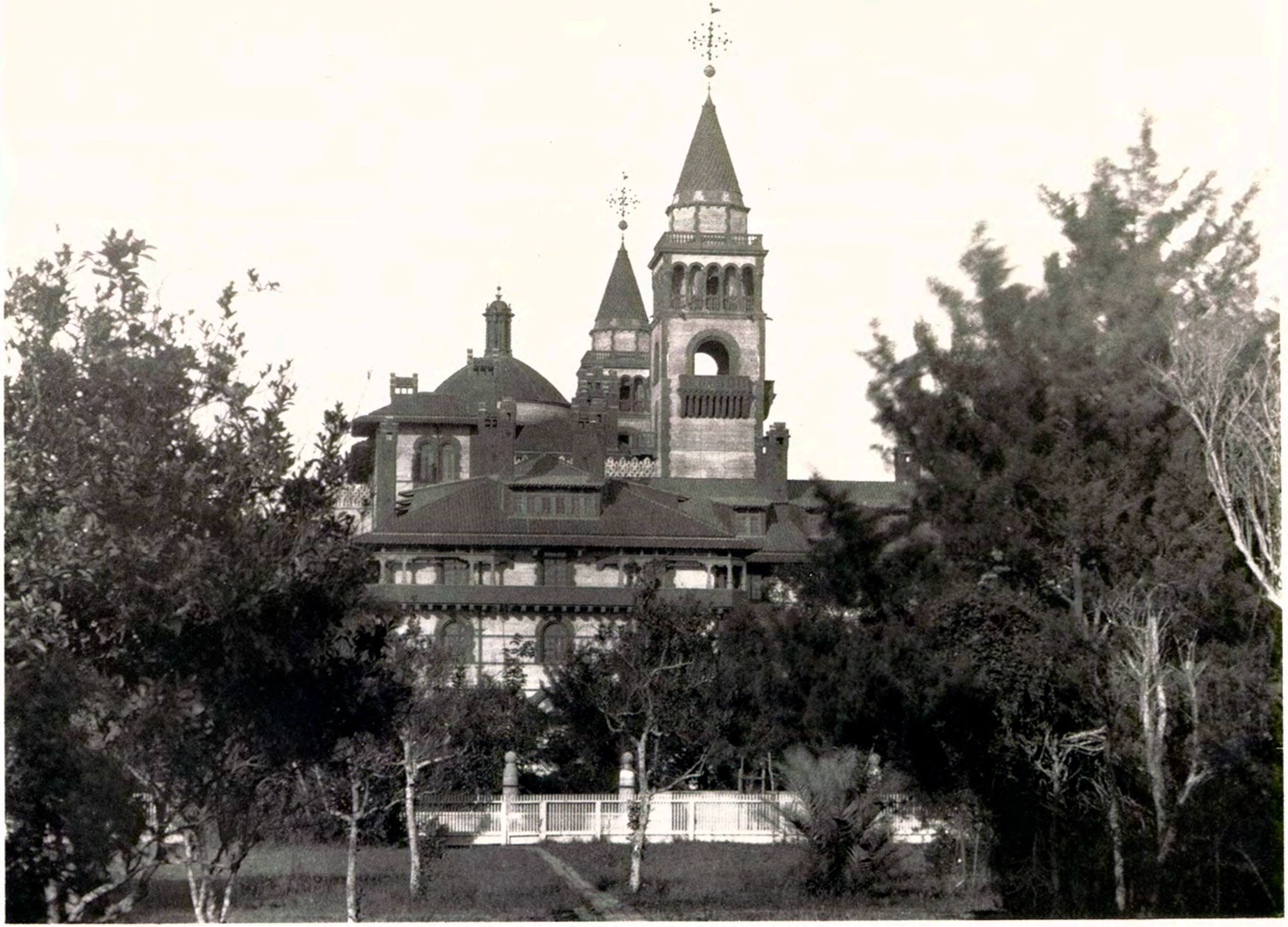
THE PONCE DE LEON, FROM KING STREET.



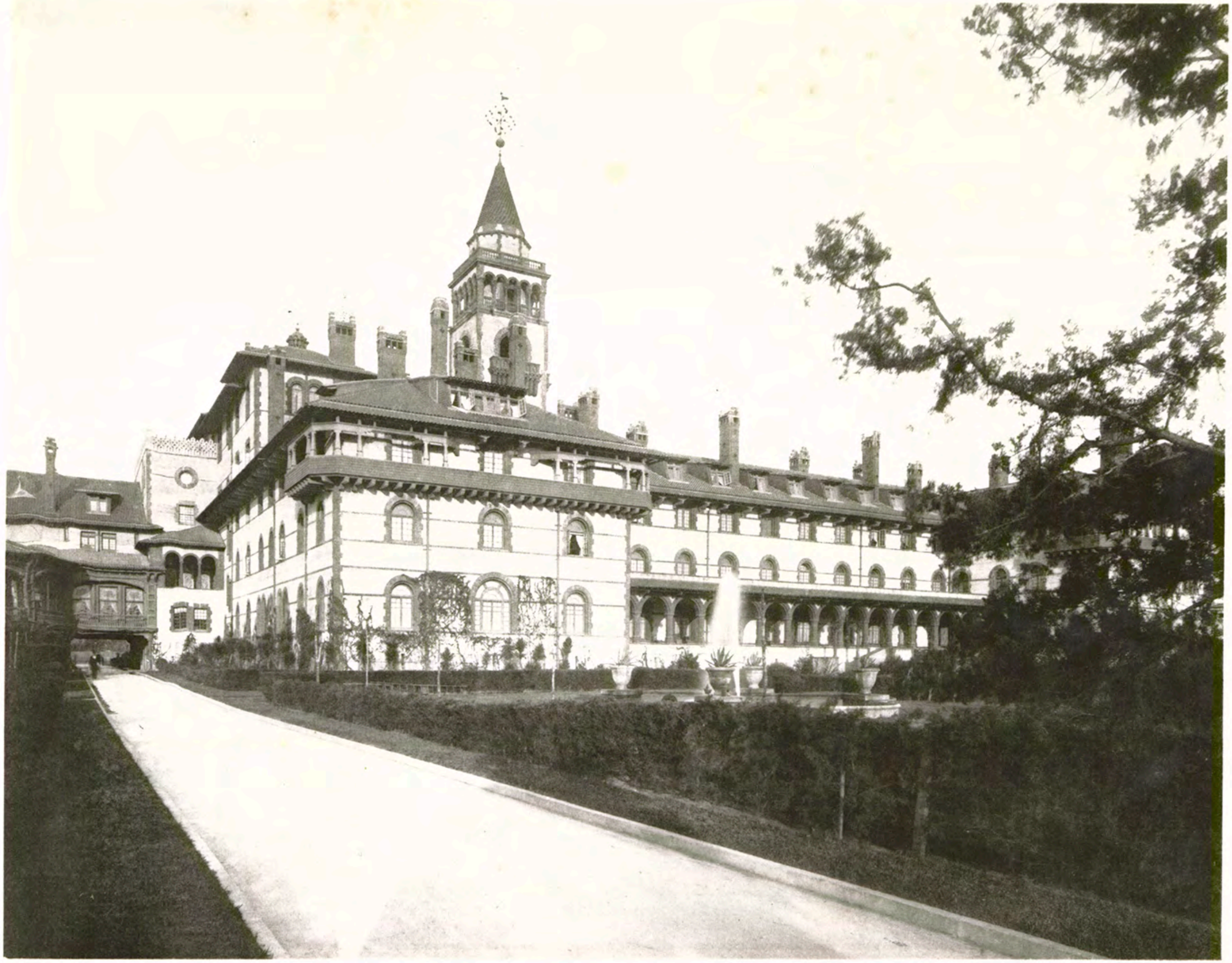
THE PONCE DE LEON, FROM THE ALCAZAR.



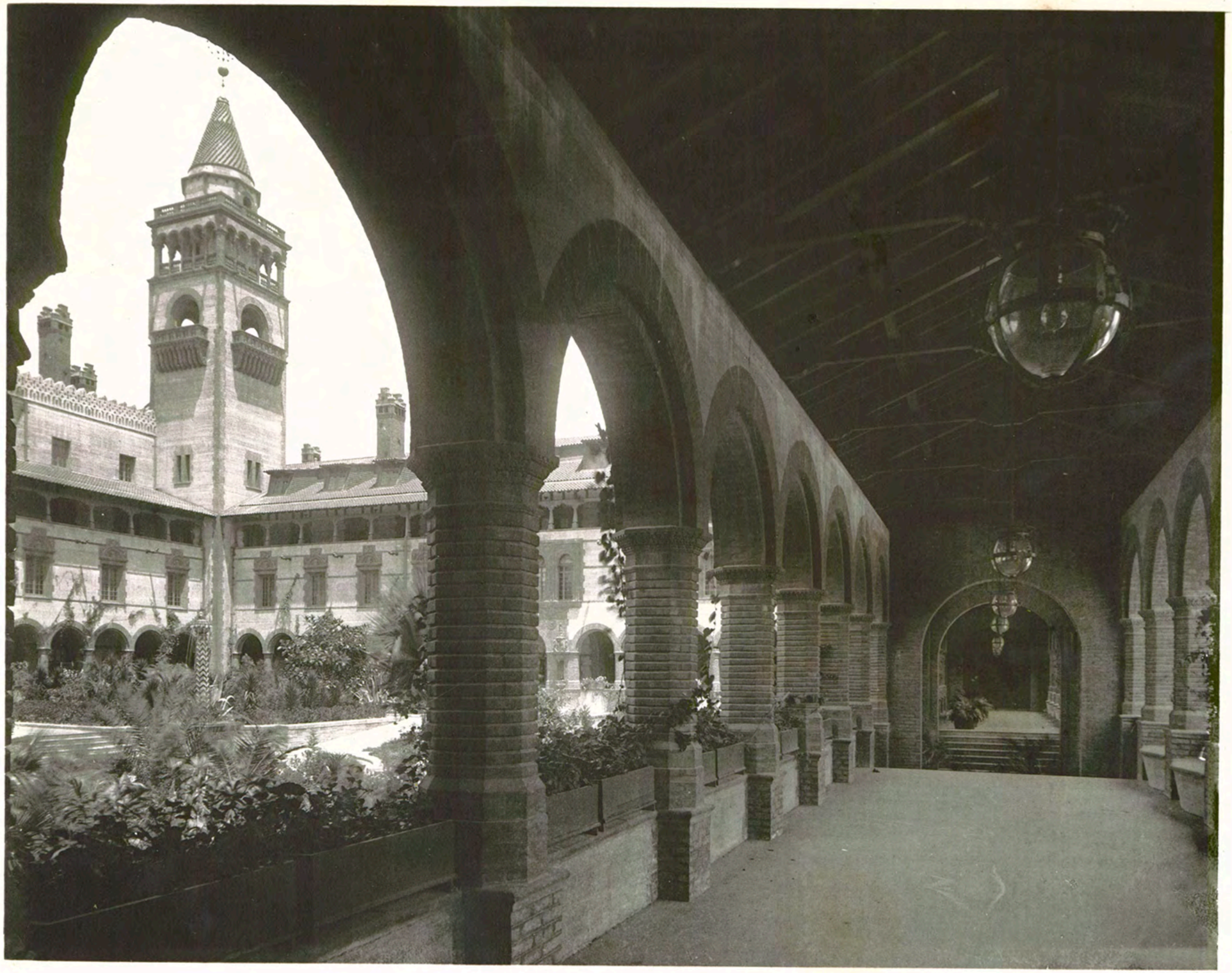
THE PONCE DE LEON, FROM THE CORDOVA.



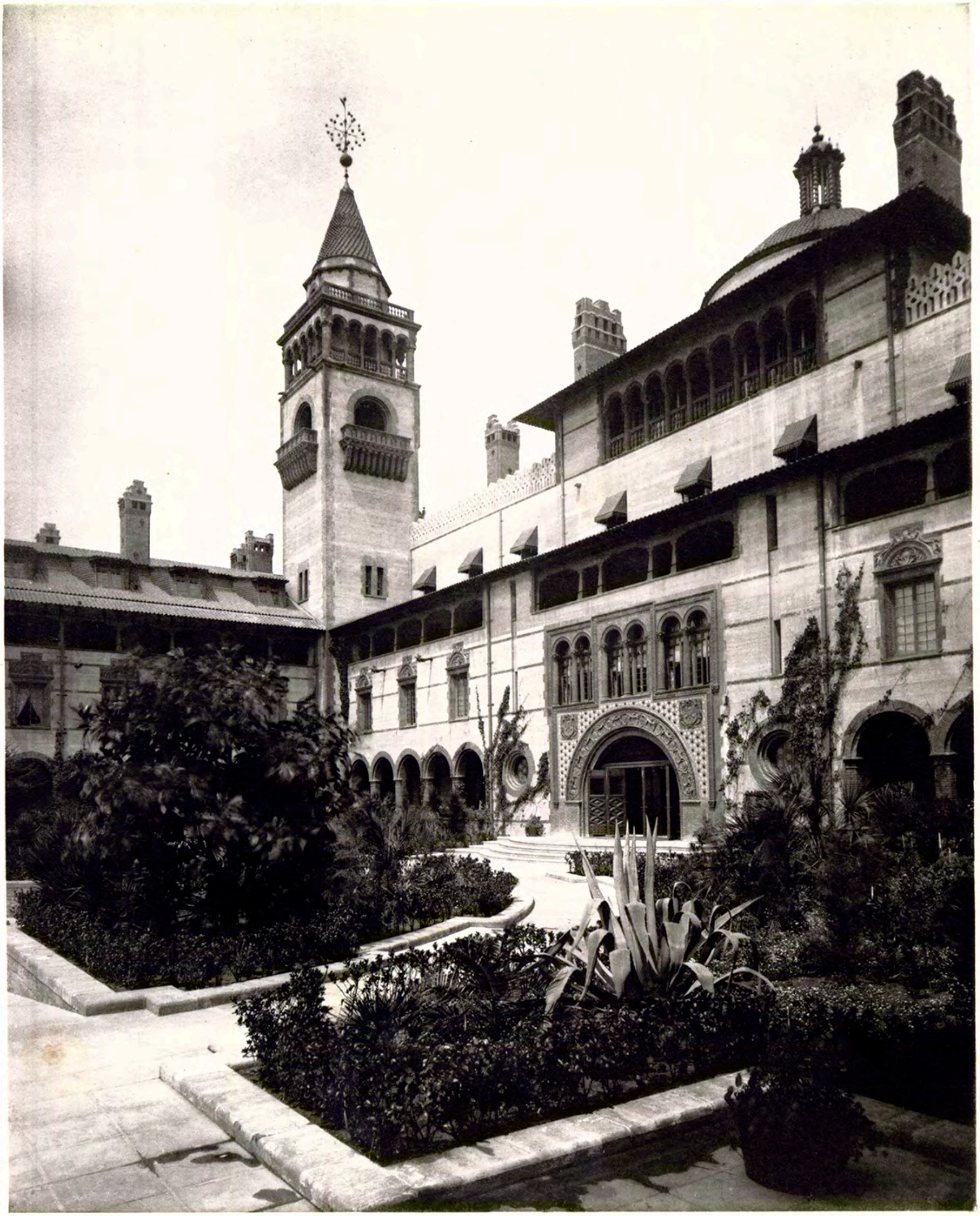
THE PONCE DE LEON, FROM THE ANDERSON ESTATE.



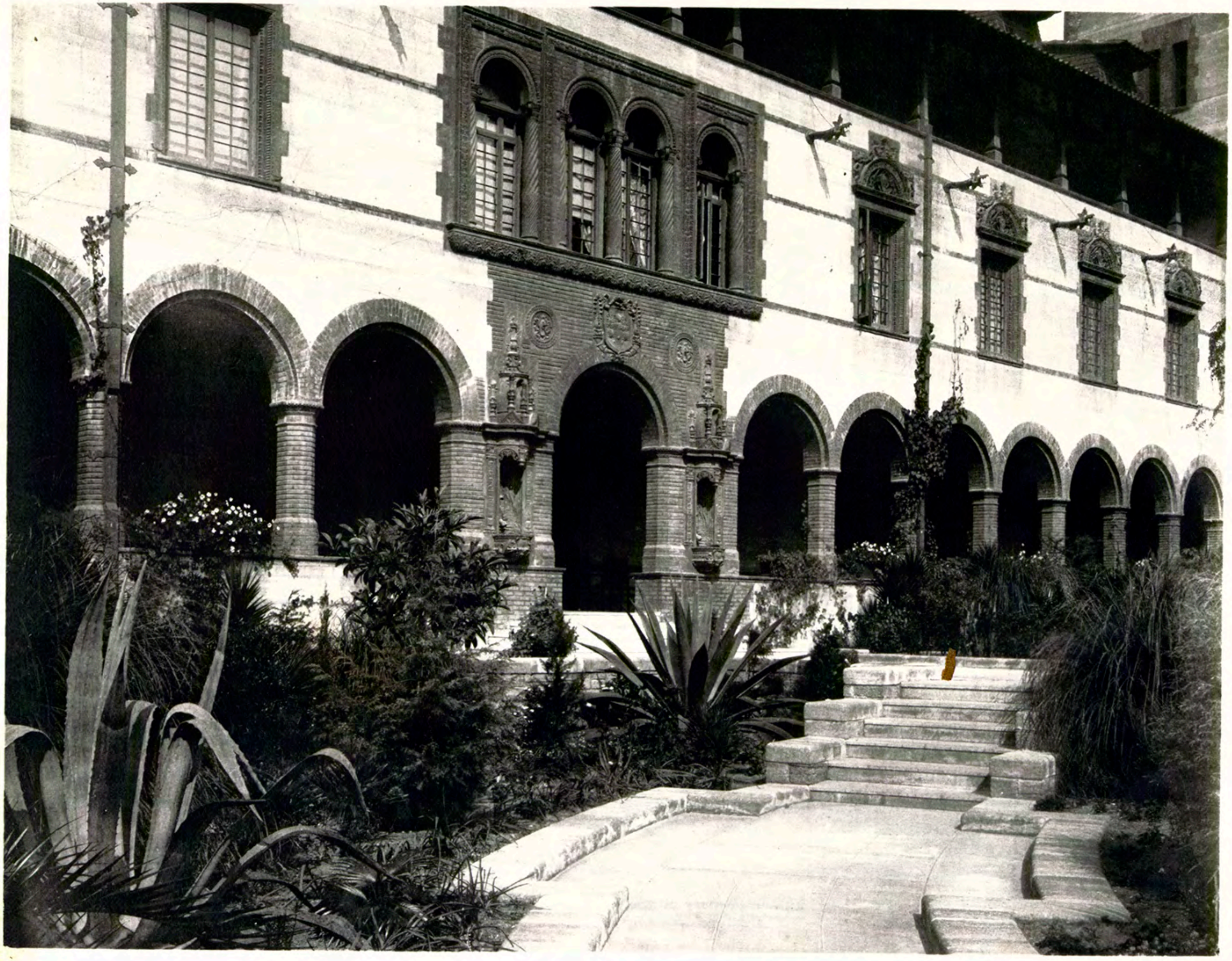
The Ponce de Leon, from the West.



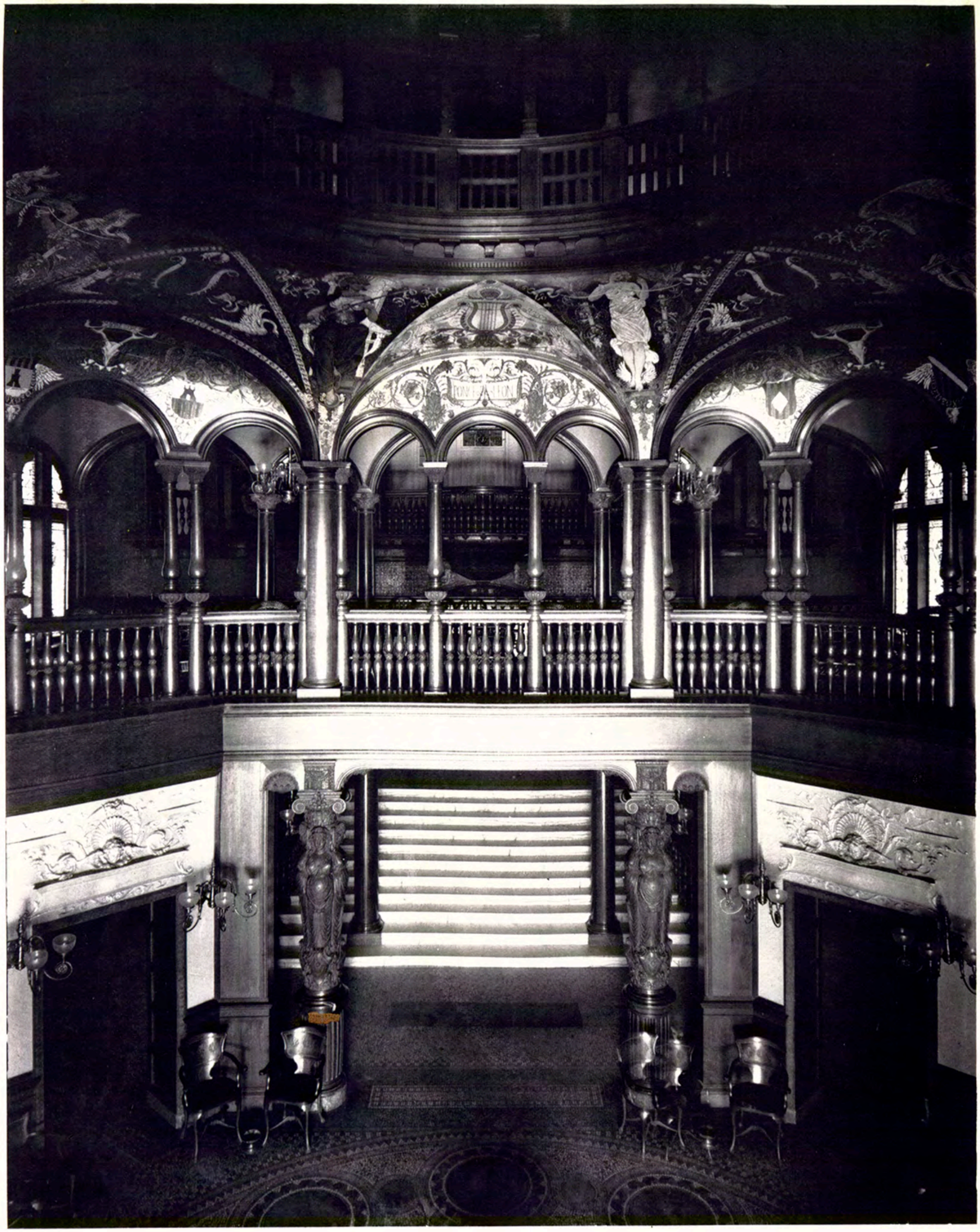
PORTICO AND COURT OF THE PONCE DE LEON.



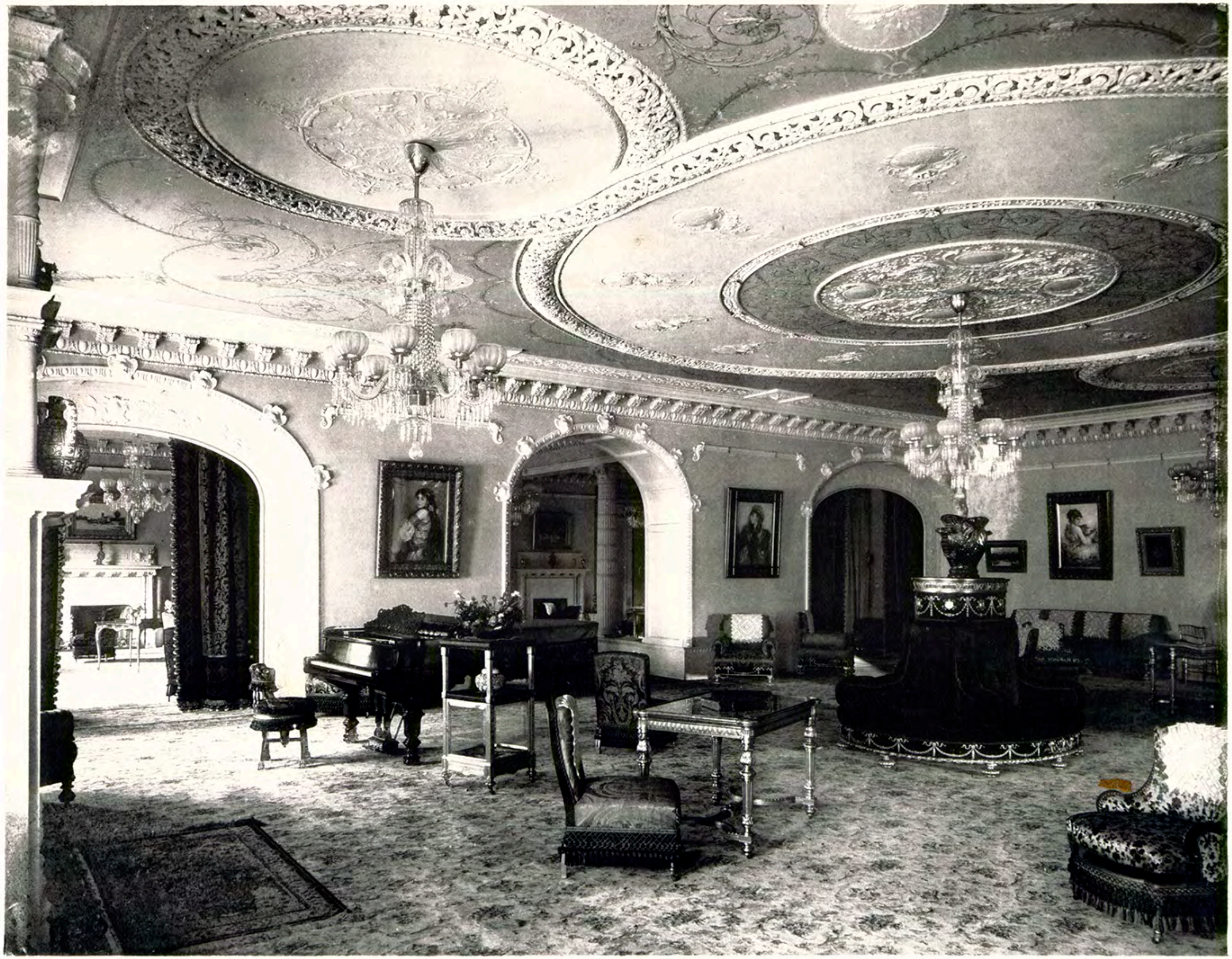
Court of the Ponce de Leon.



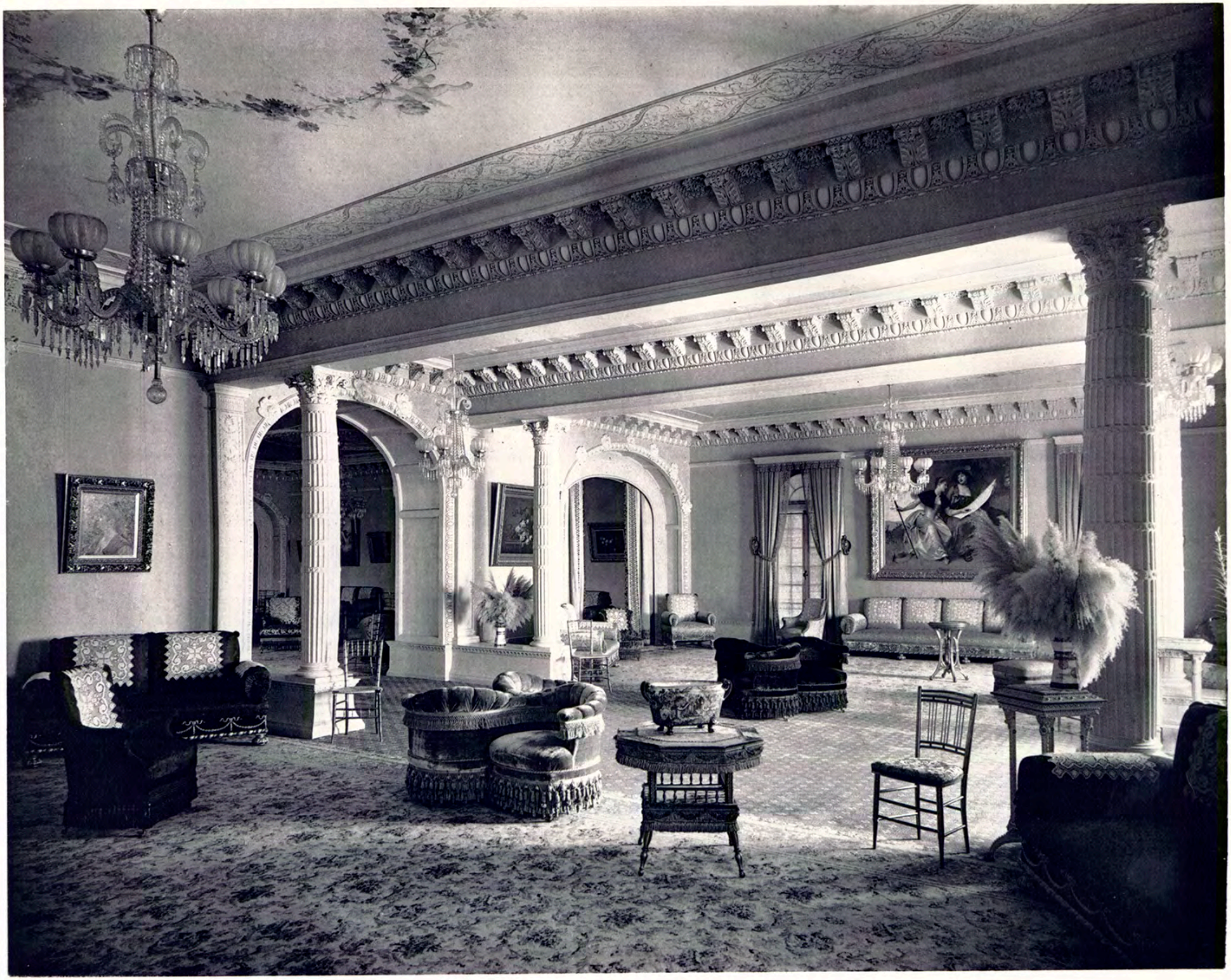
THE WEST ENTRANCE, FROM THE COURT.



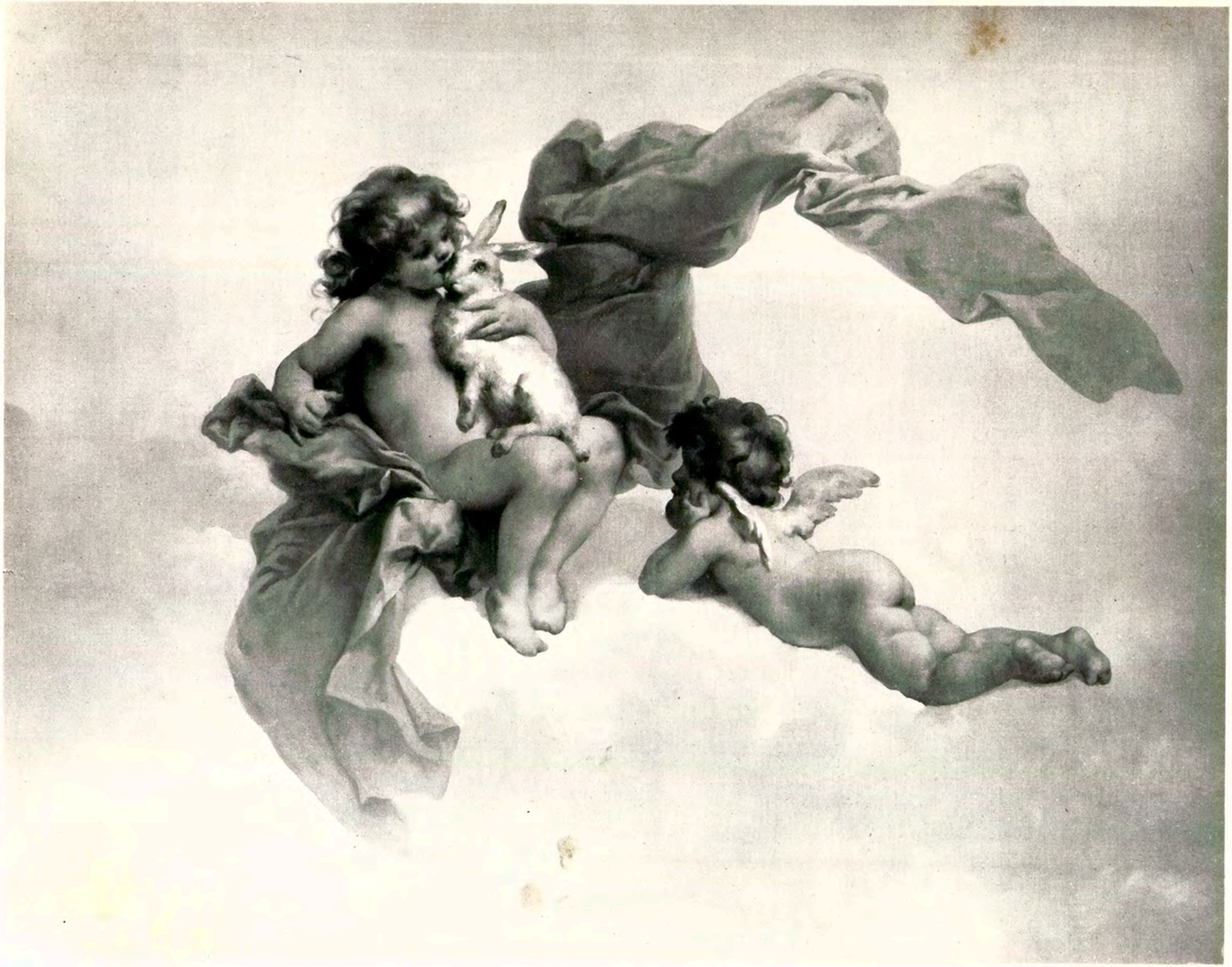
ROTUNDA OF THE PONCE DE LEON.



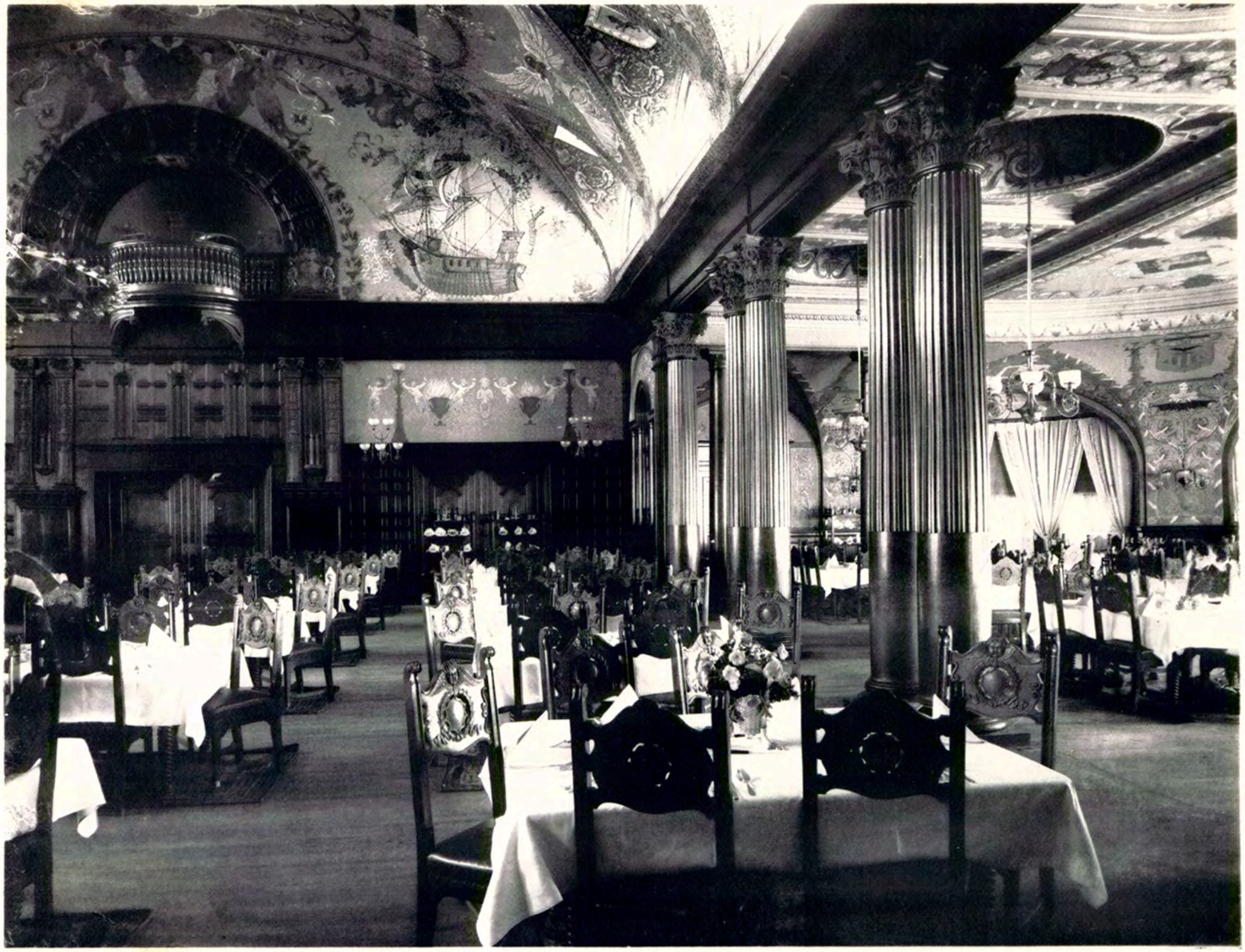
Drawing Rooms of the Ponce de Leon.



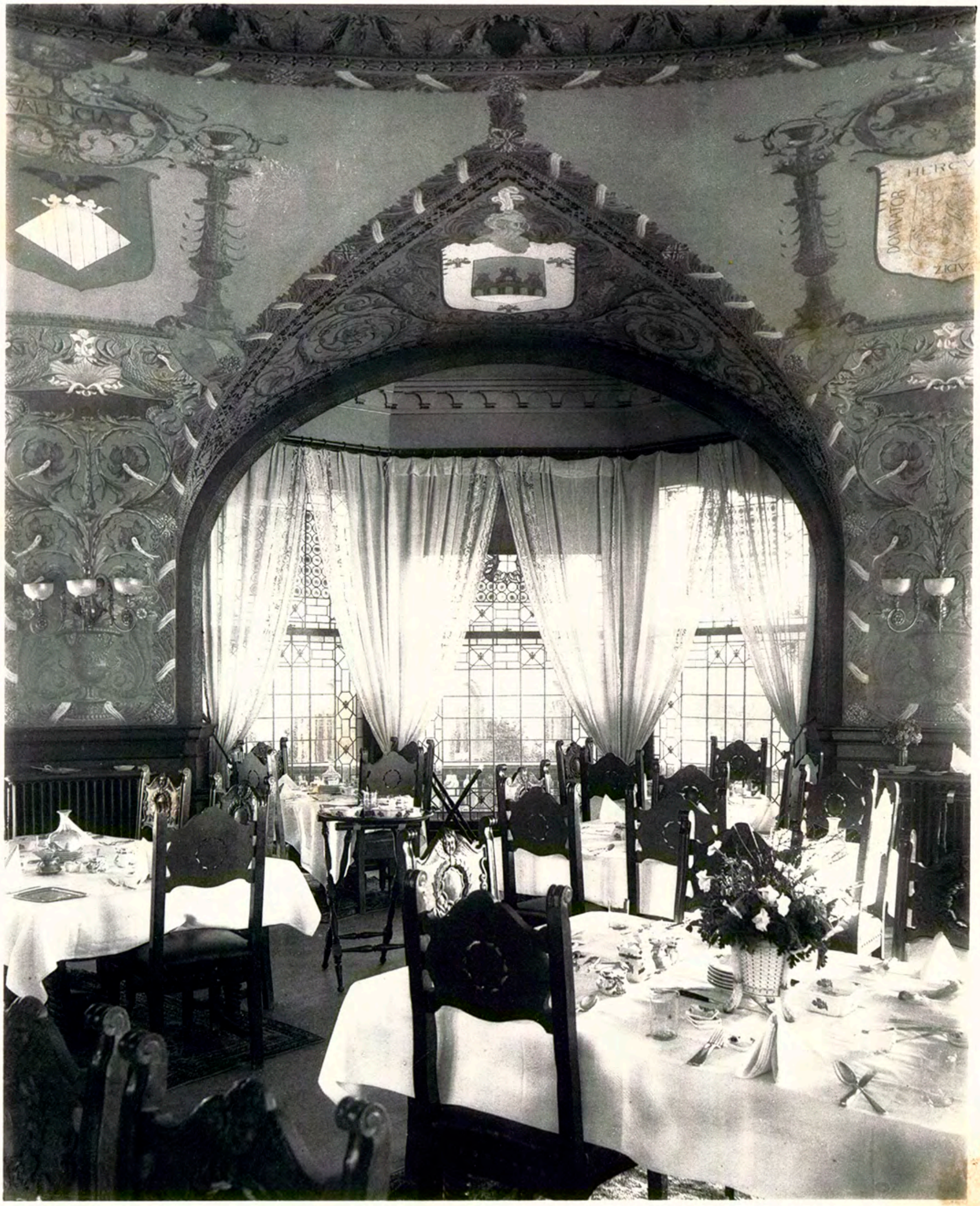
DRAWING ROOMS OF THE PONCE DE LEON.



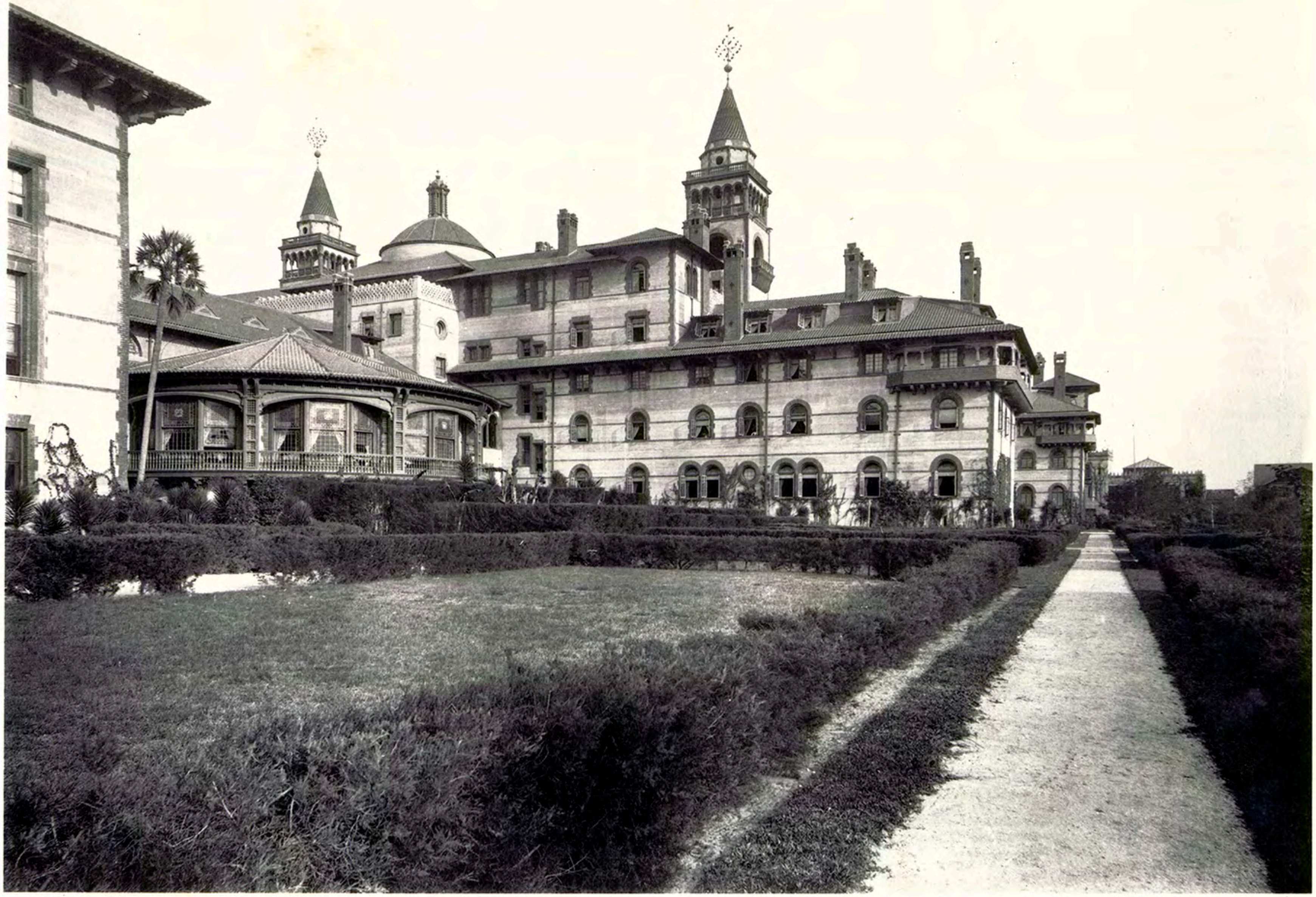
Ceiling Frescoes in the Drawing Room.



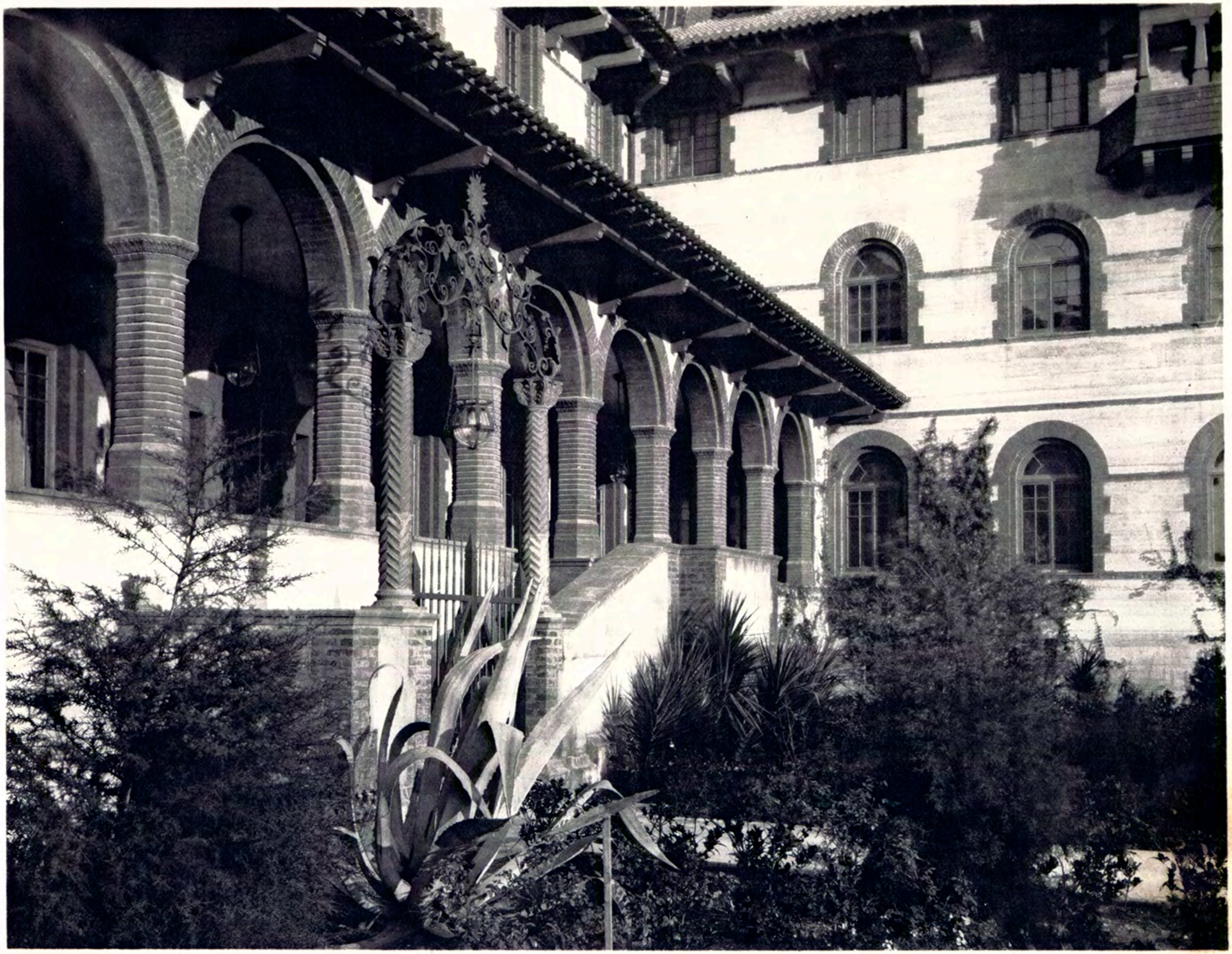
Dining Hall of the Ponce de Leon.


VALENCIA
HERCV
DOMINATOR

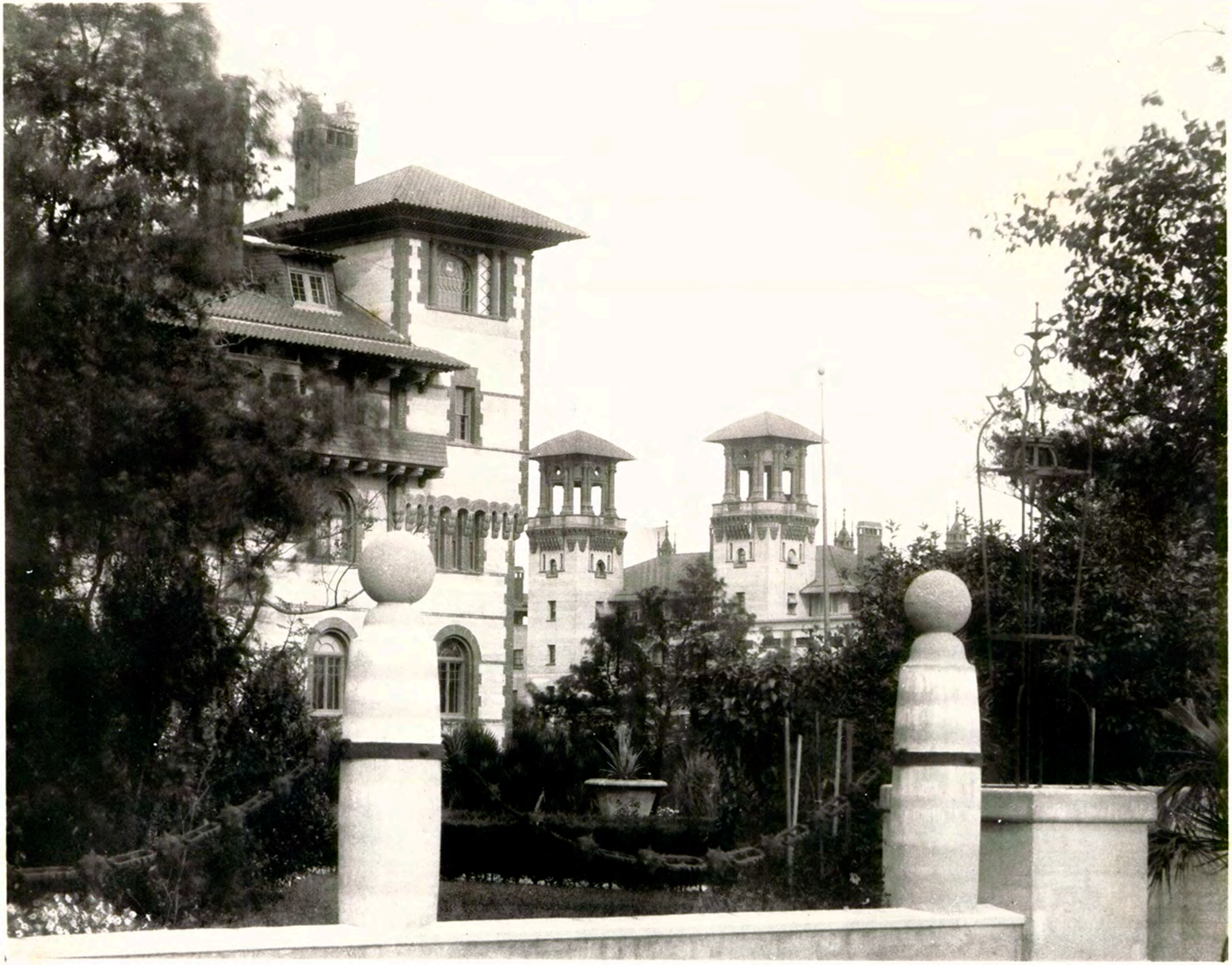
A BAY OF THE DINING HALL.



The Ponce de Leon, from Valencia Street.

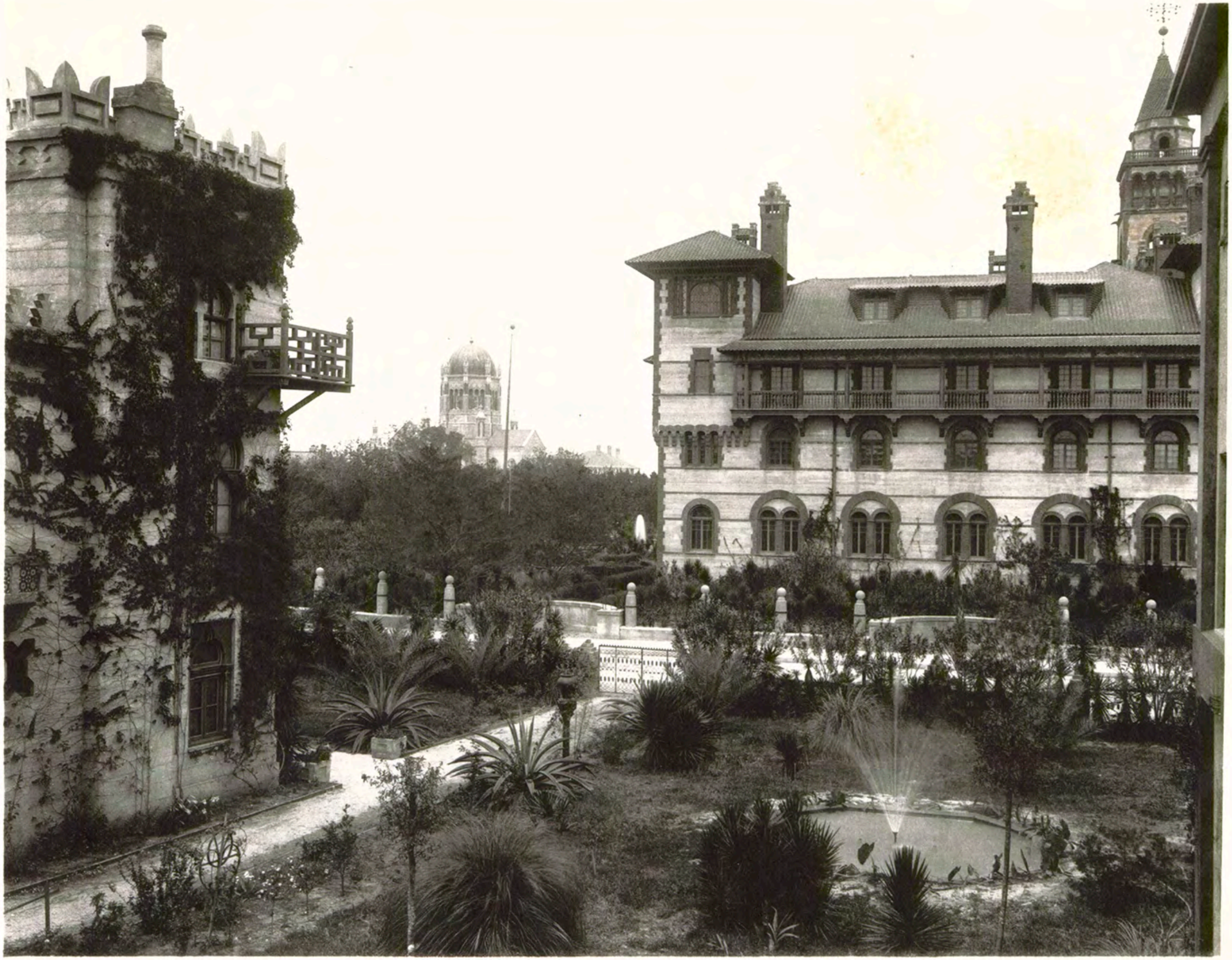


Entrance from the West Grounds of the Ponce de Leon.

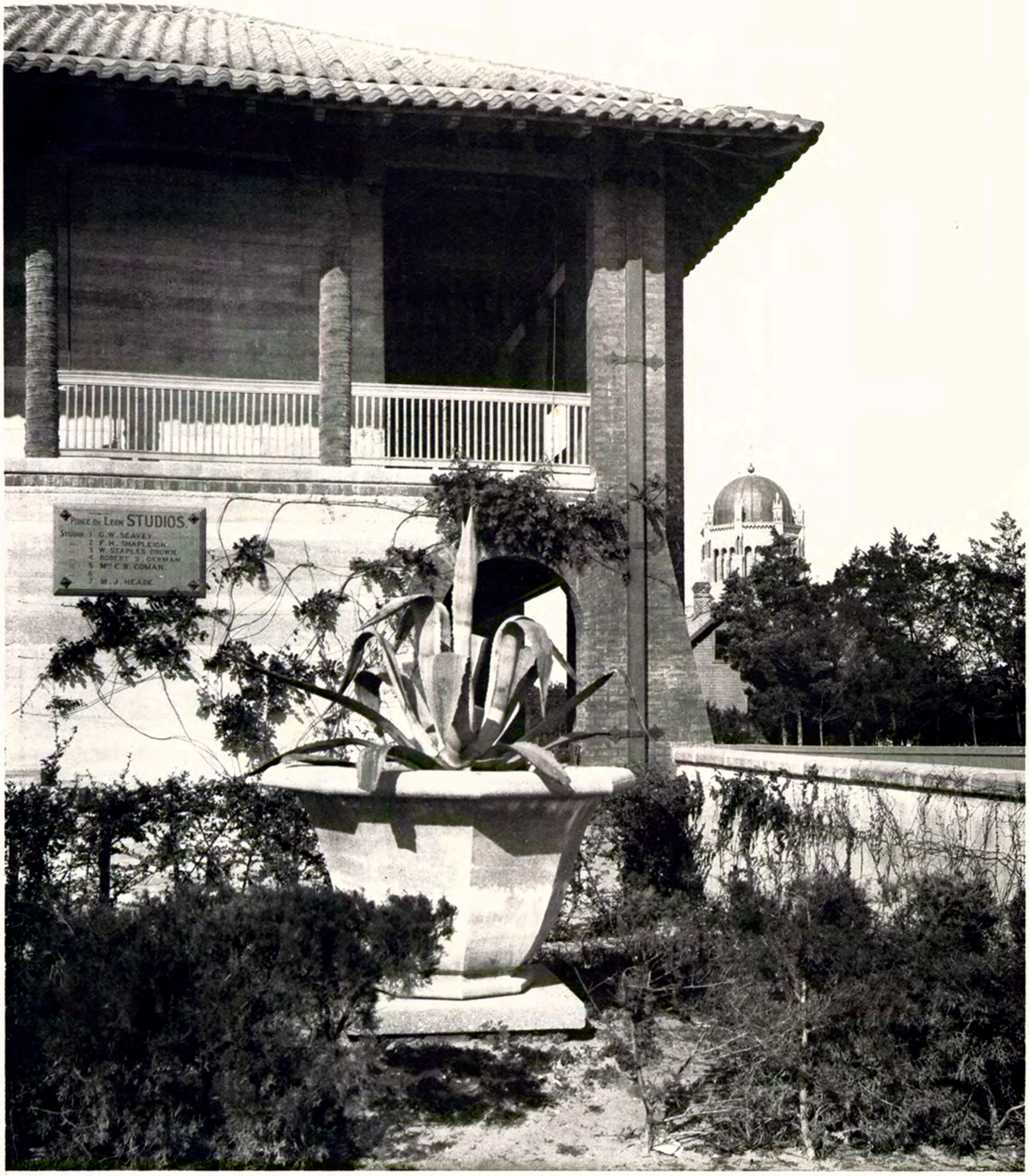


THE TOWERS OF THE ALCAZAR, FROM THE PONCE DE LEON GARDENS.

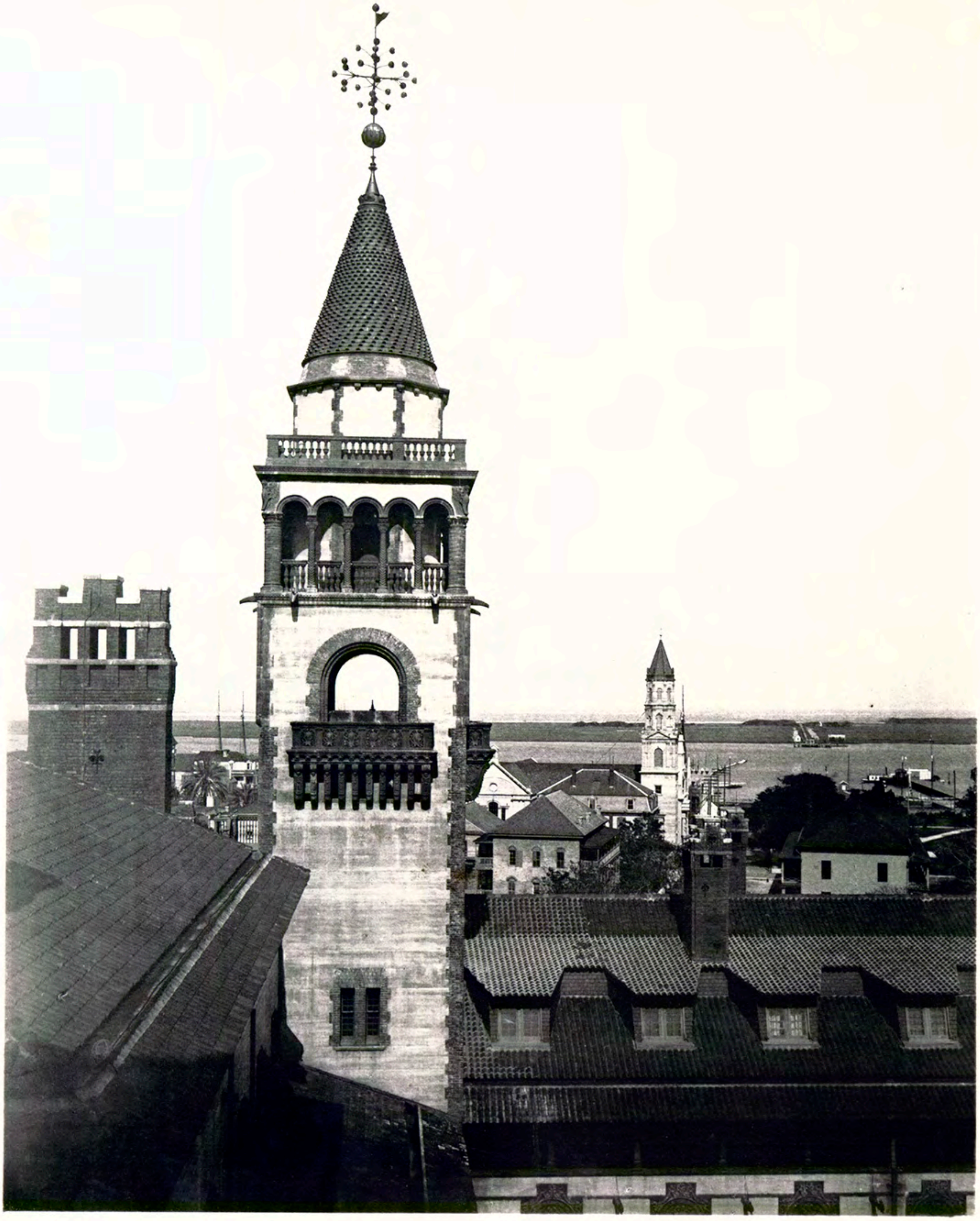
A BIT OF THE OLD GARDEN.



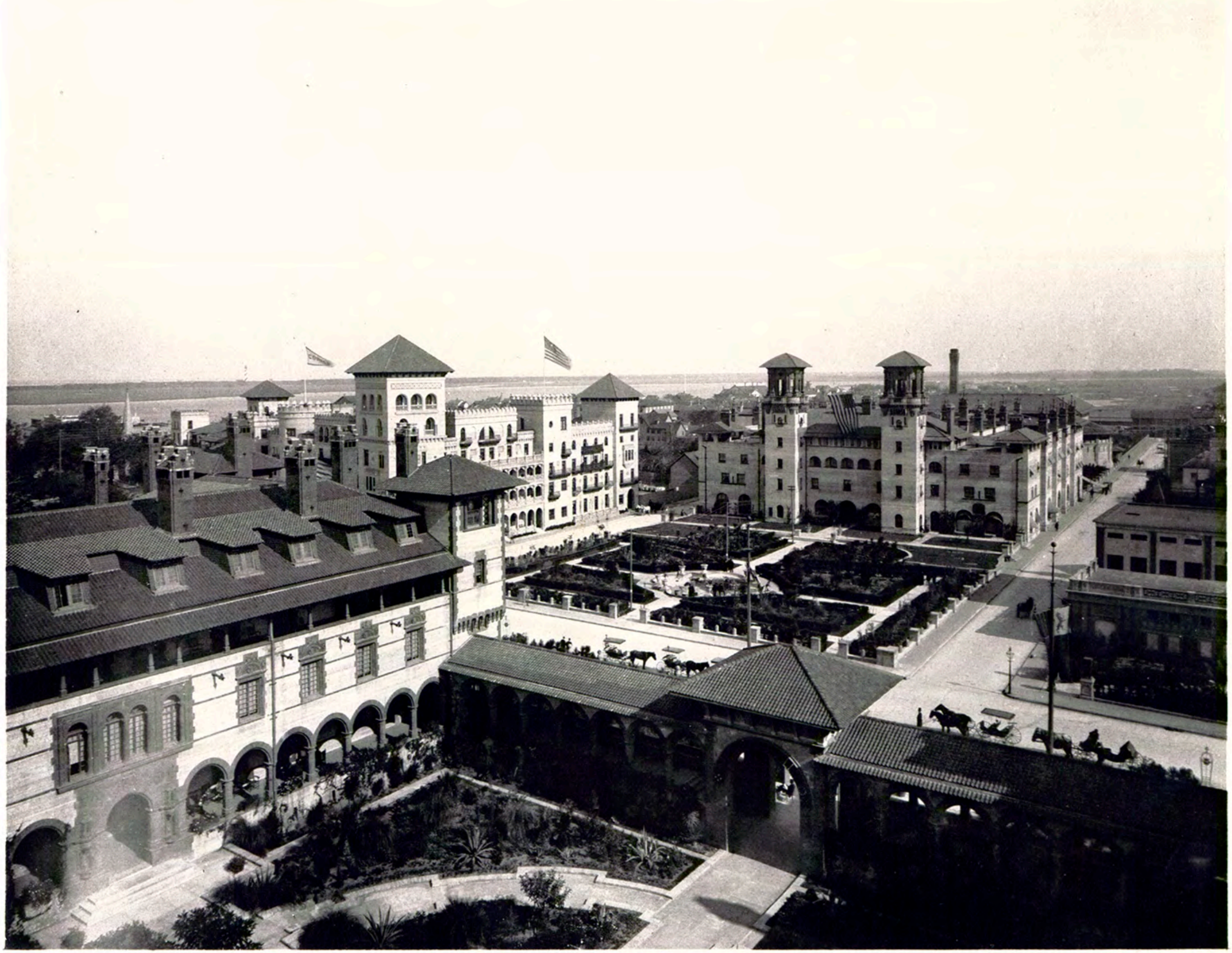
From the Garden of the Villa Zorayda.


PONCE DE LEON STUDIOS.
STUDIO 1 G. W. SEAVEY.
2 F. H. SHAPLEIGH.
3 W. STAPLES DROWN.
4 ROBERT S. GERMAN
5 MRS C. B. COMAN.
6
7 M. J. HEADE.

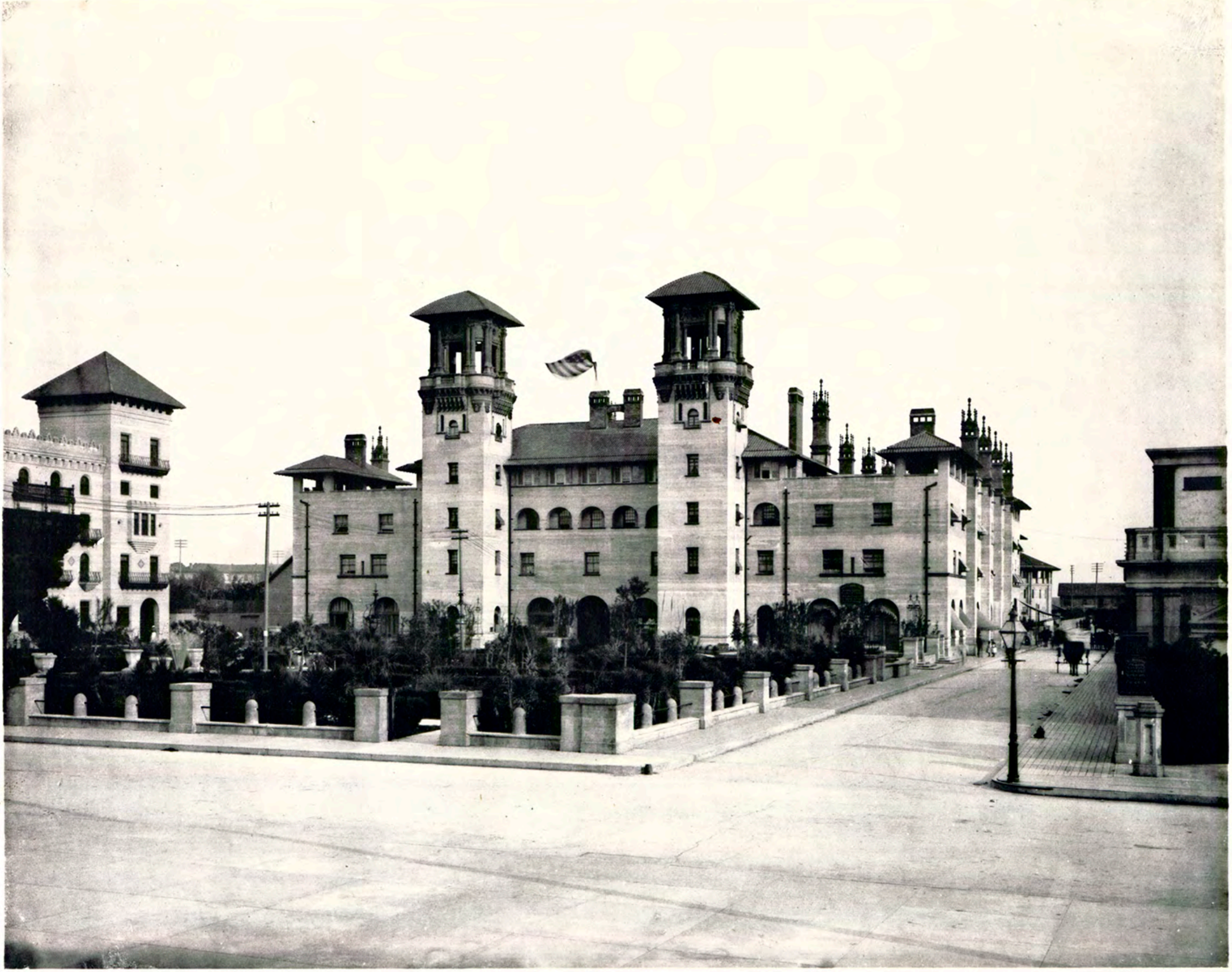
A CORNER OF THE STUDIOS.



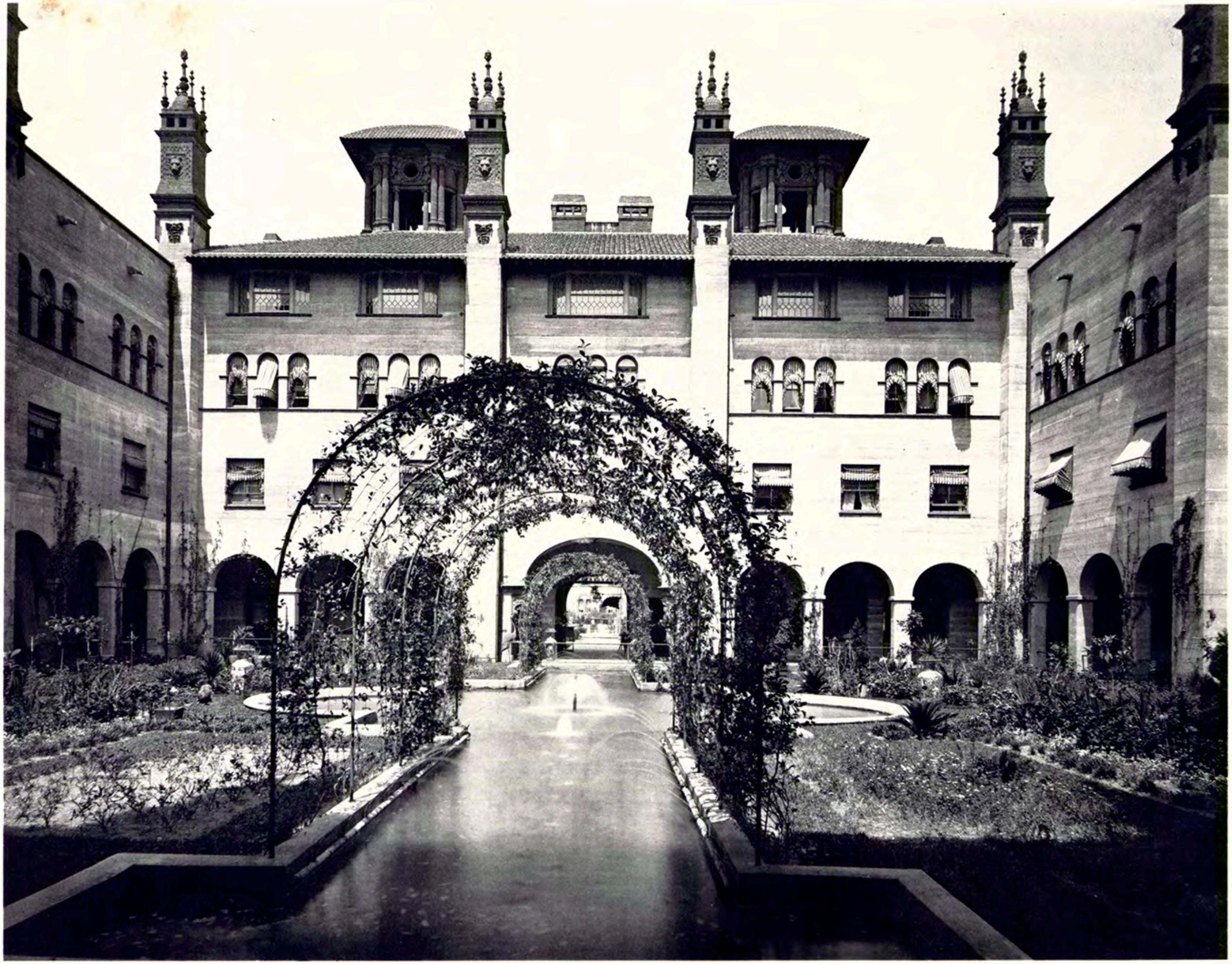
A TOWER OF THE PONCE DE LEON.



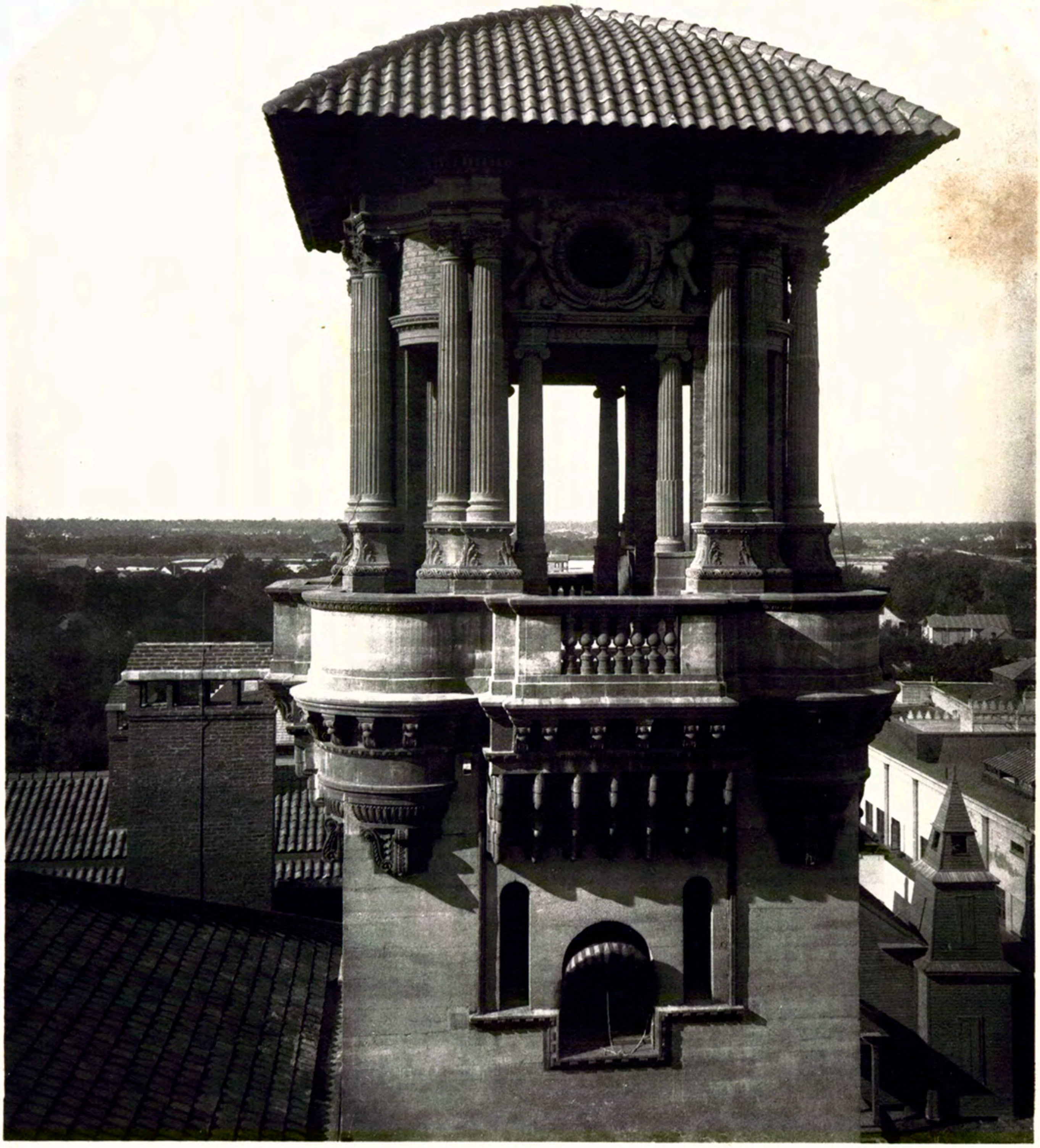
FROM THE WEST TOWER OF THE PONCE DE LEON.



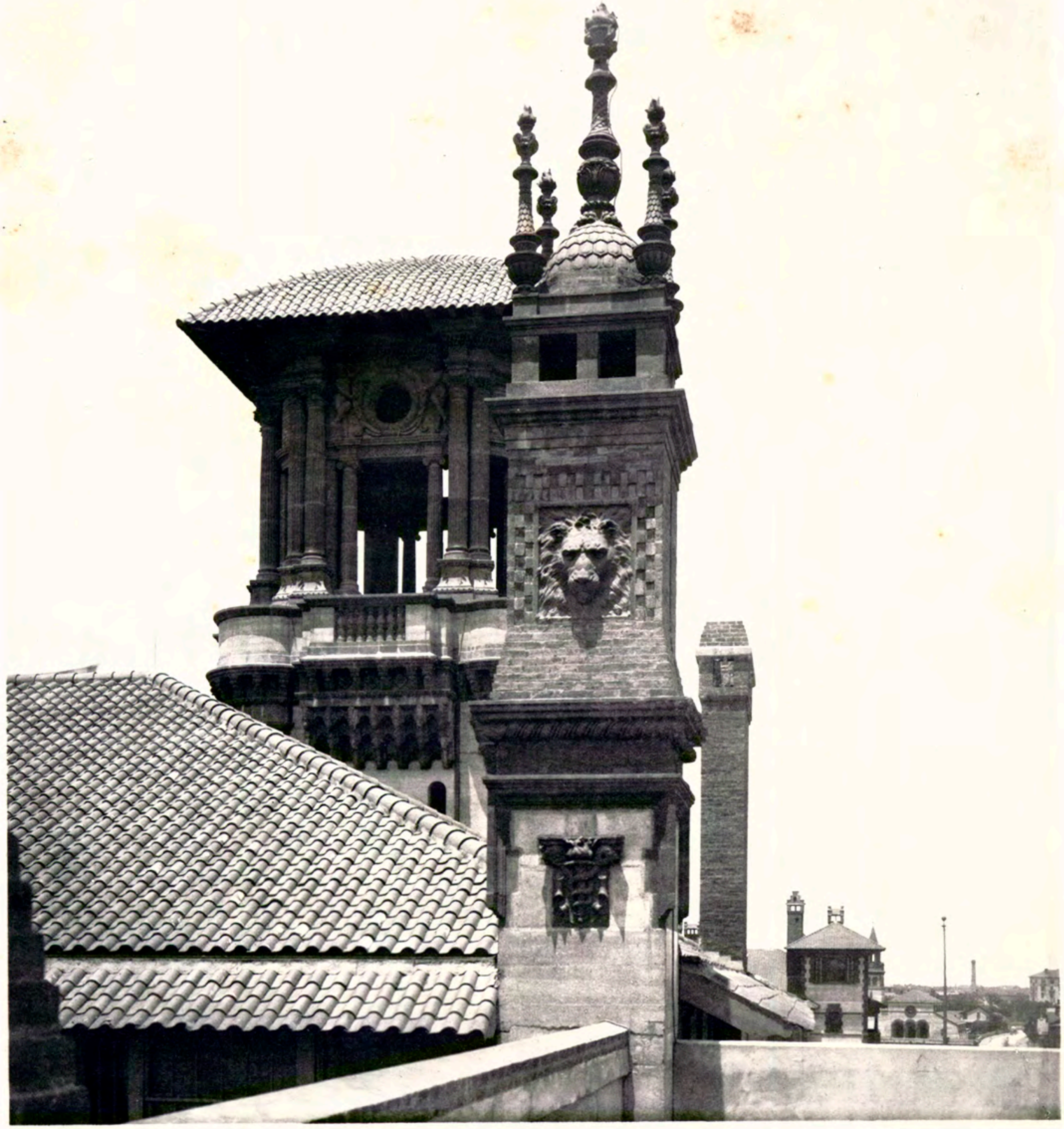
THE ALCAZAR.



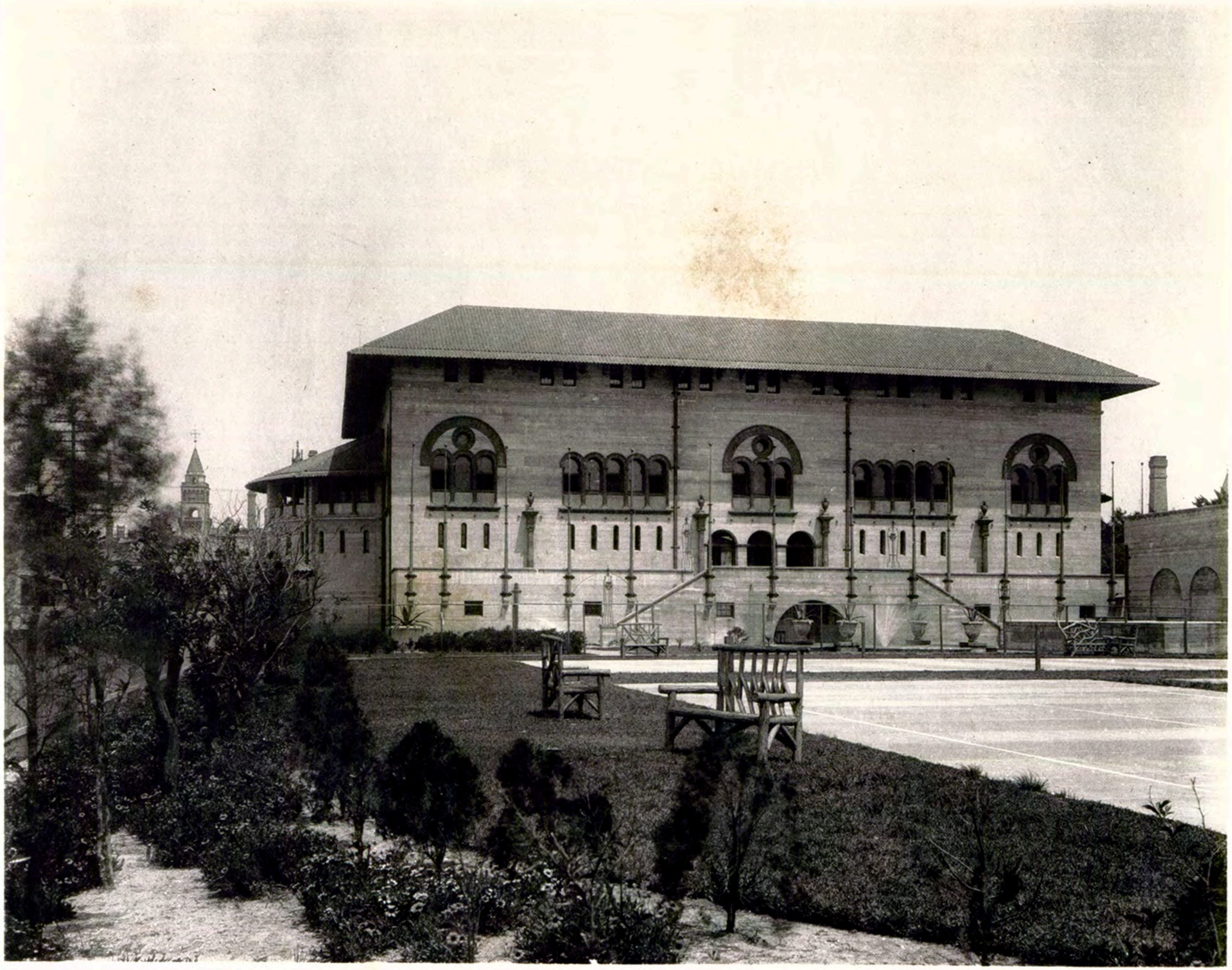
Court of the Alcazar.



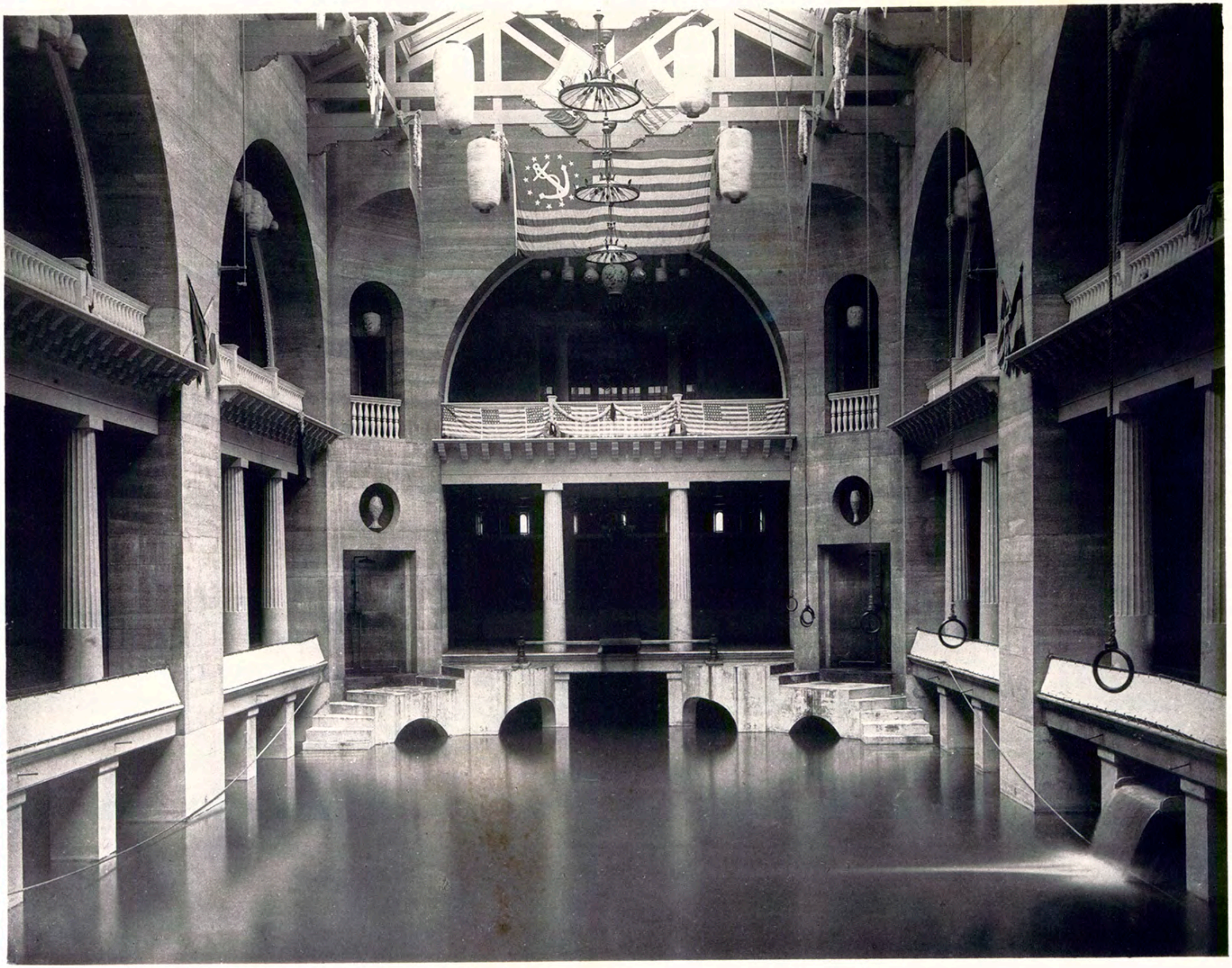
A TOWER OF THE ALCAZAR.



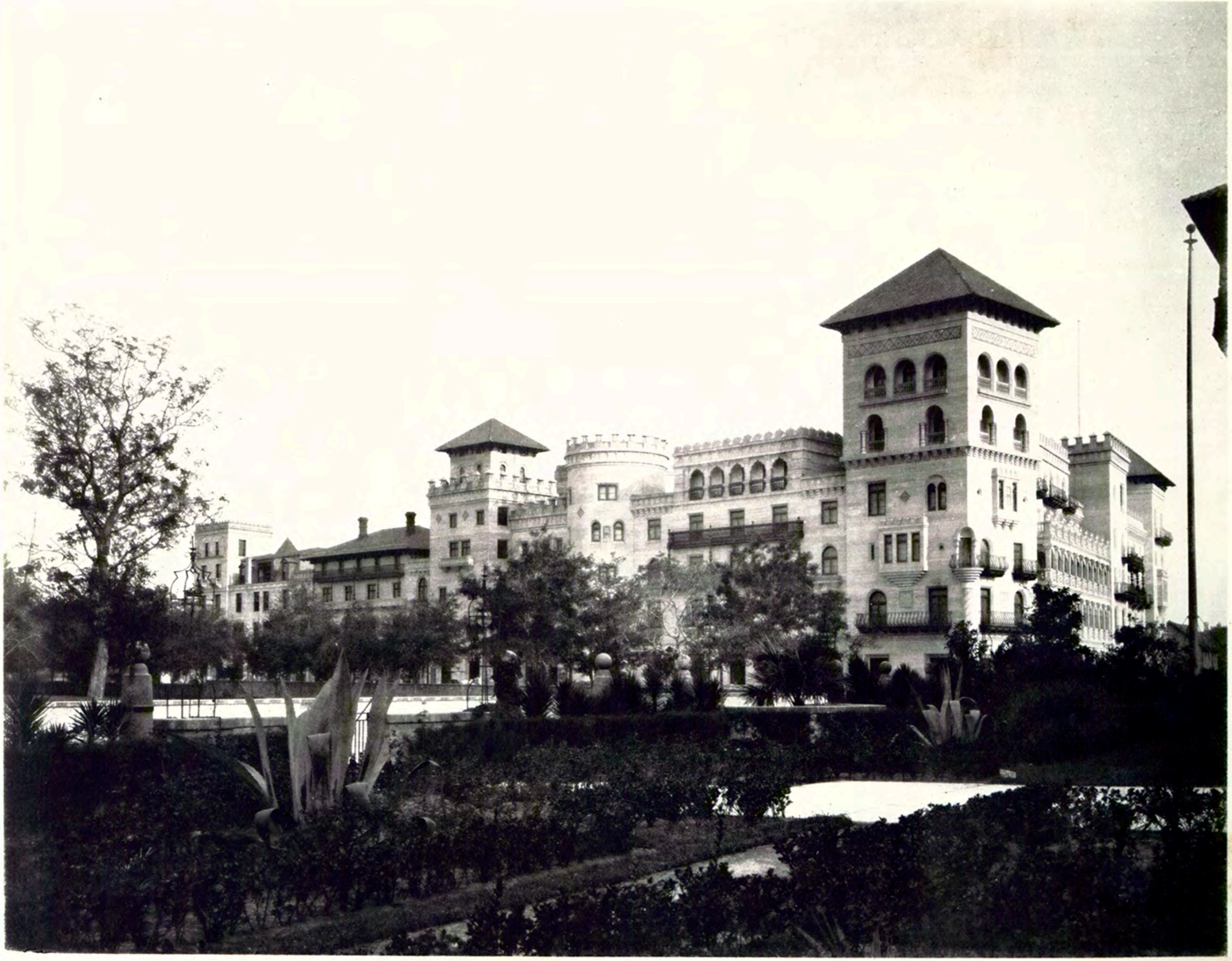
A Minaret of the Alcazar.



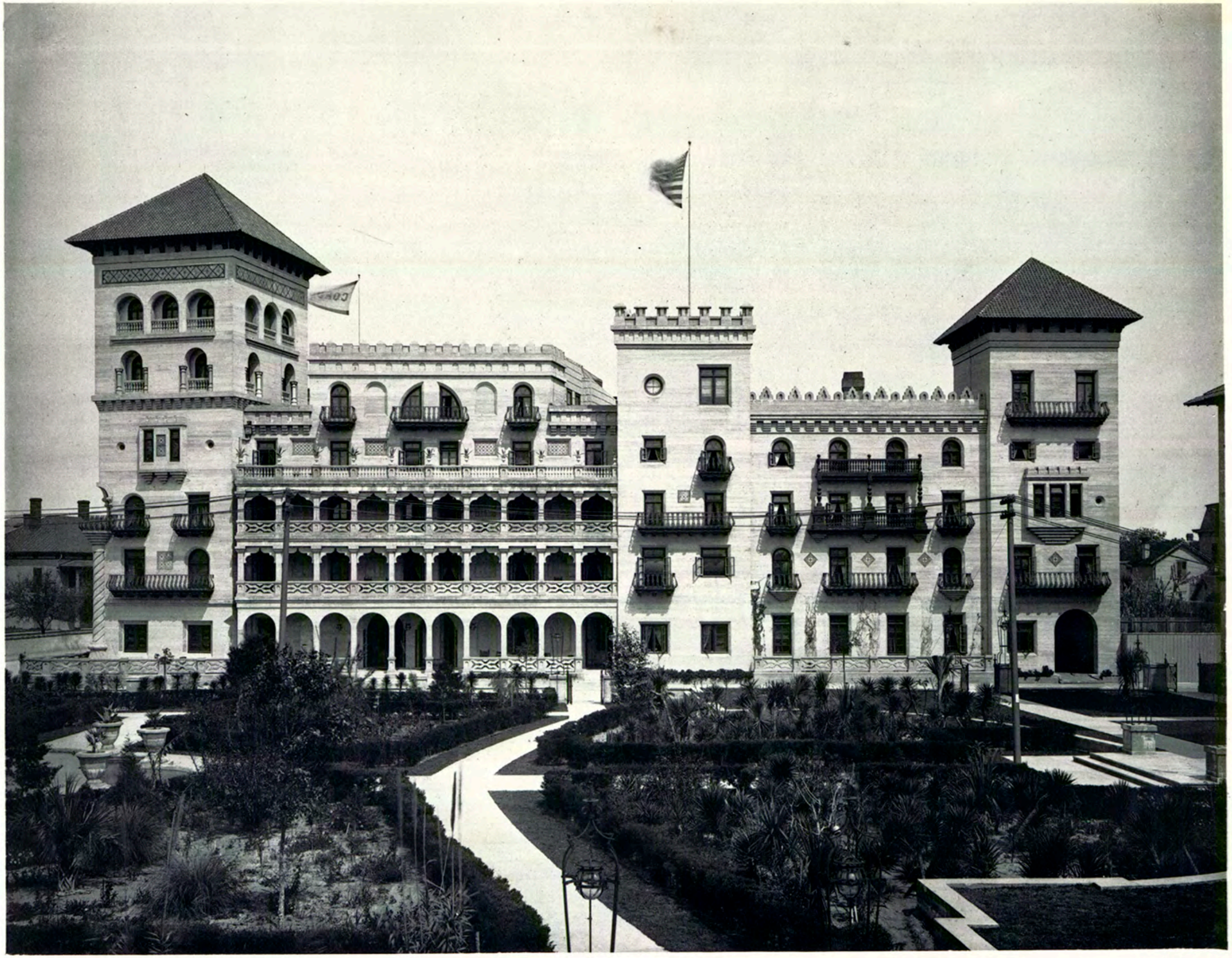
THE CASINO.



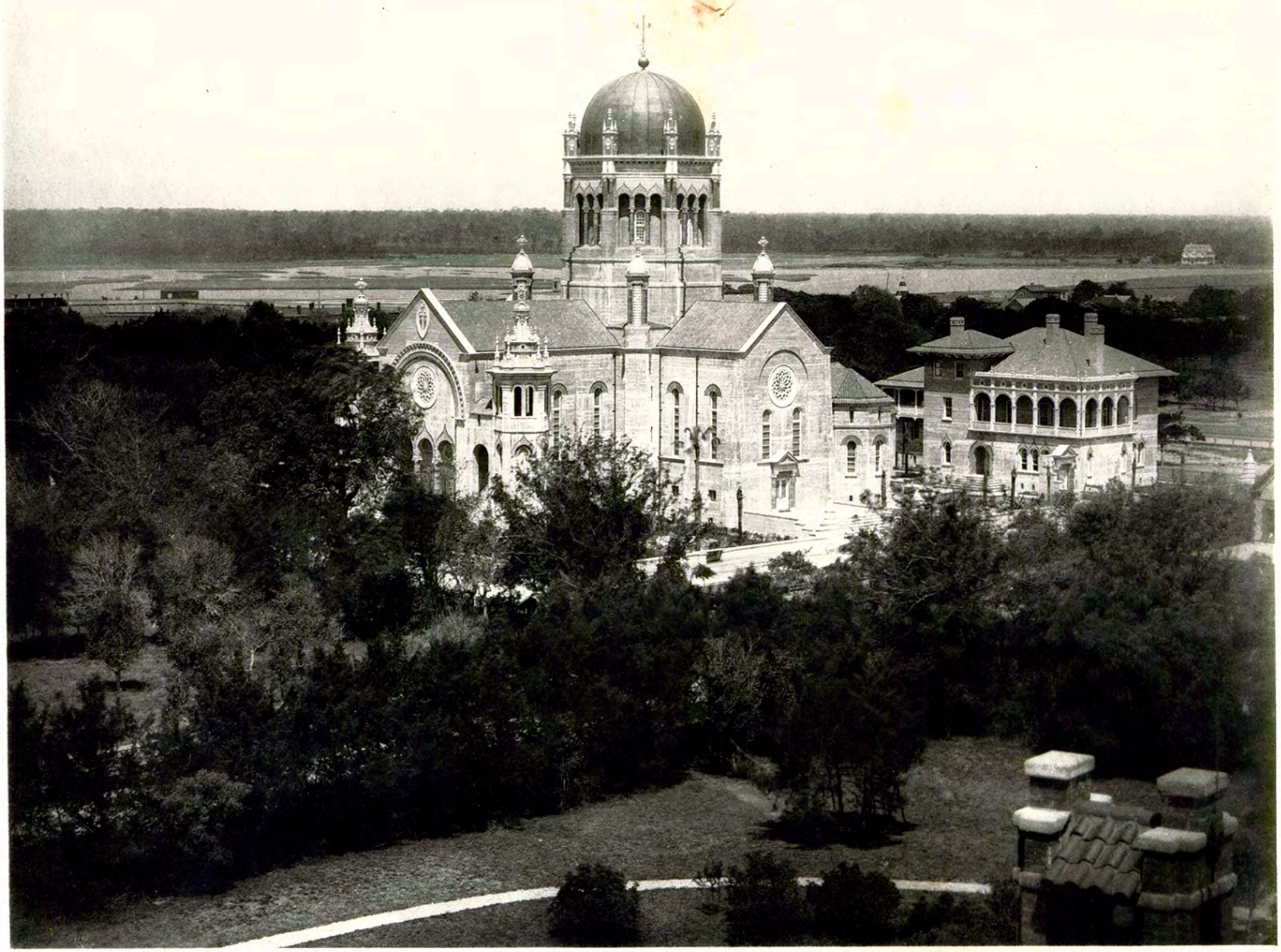
Bathing Pool in the Casino.



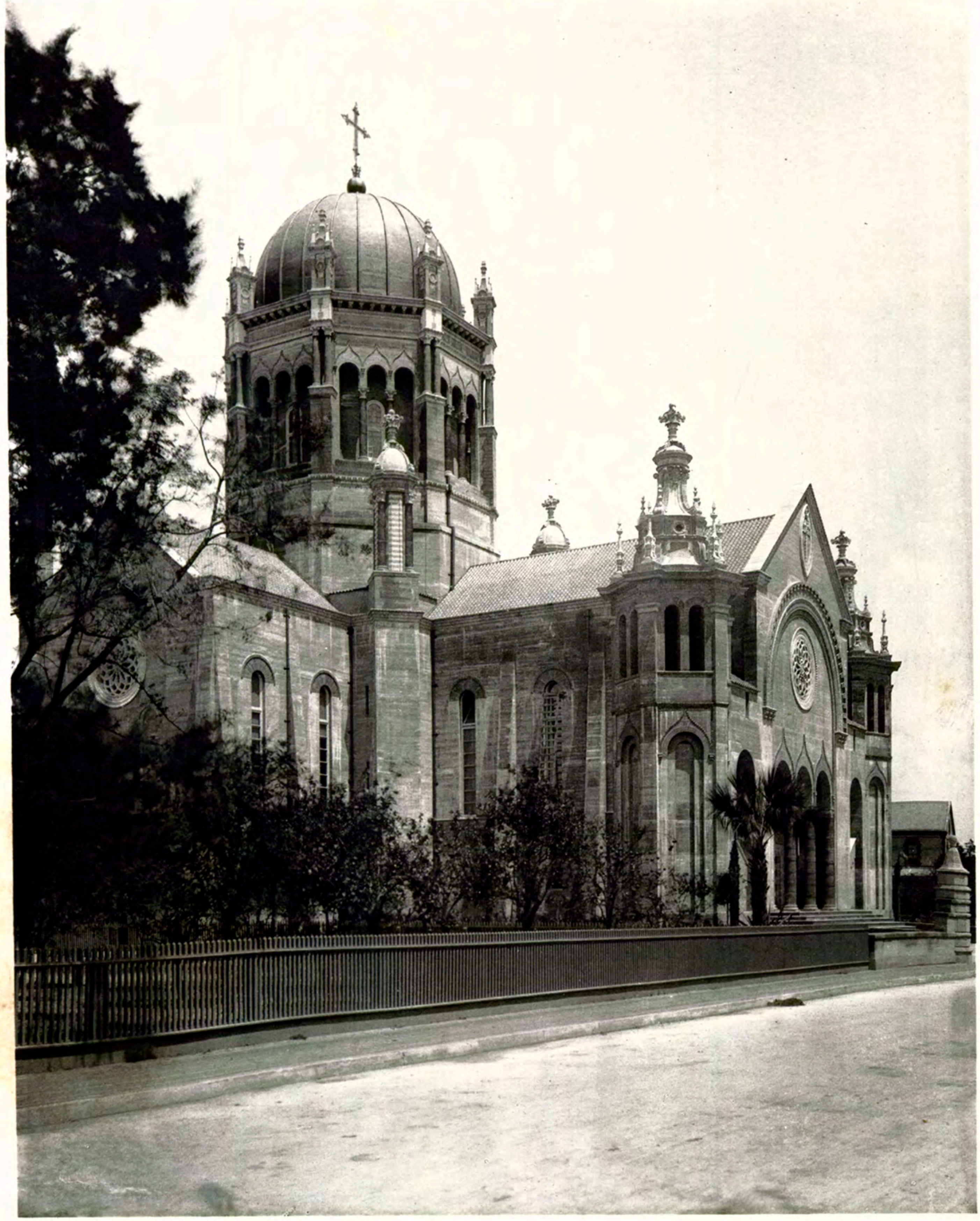
THE CORDOVA.



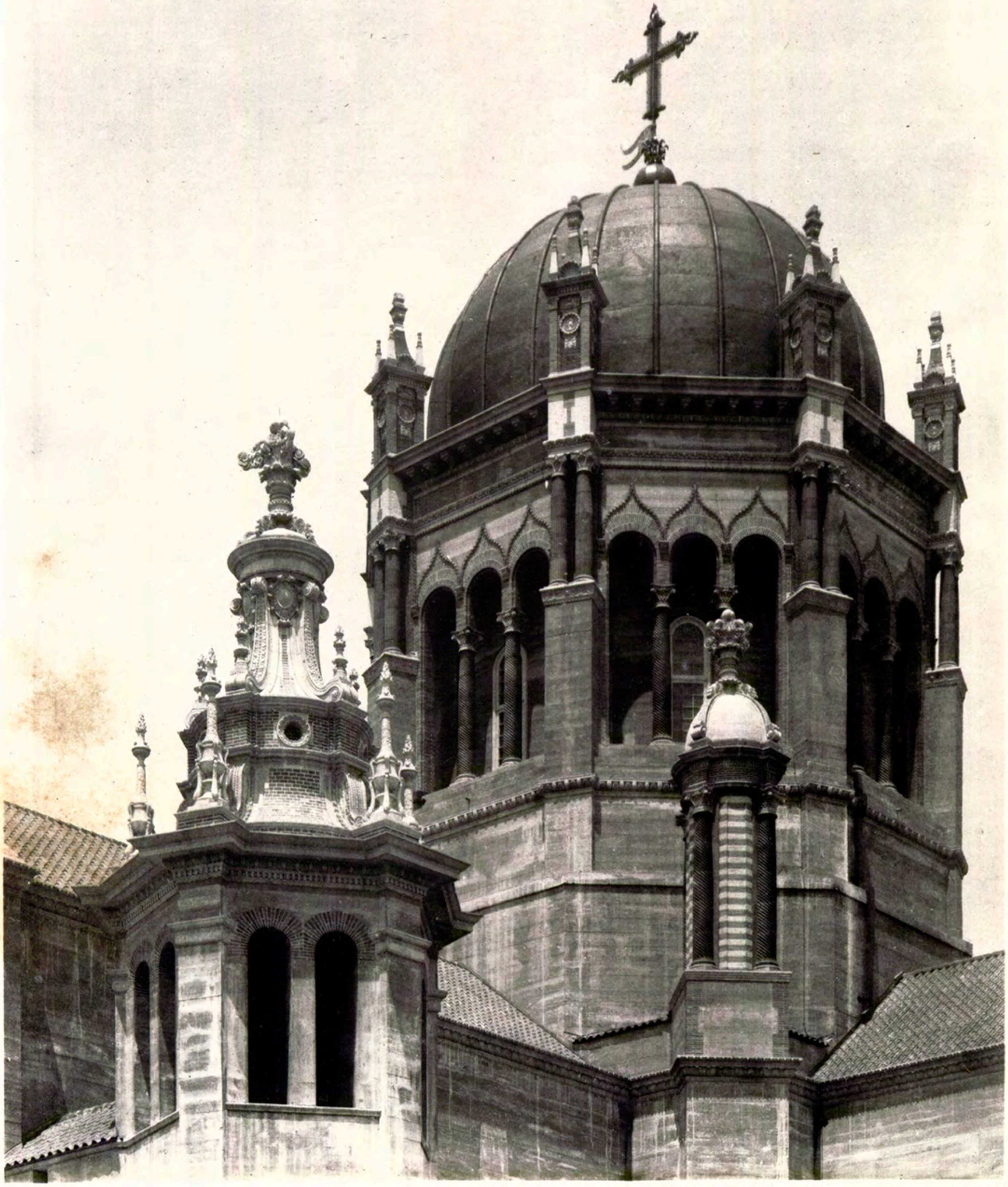
THE CORDOVA, WEST FAÇADE.



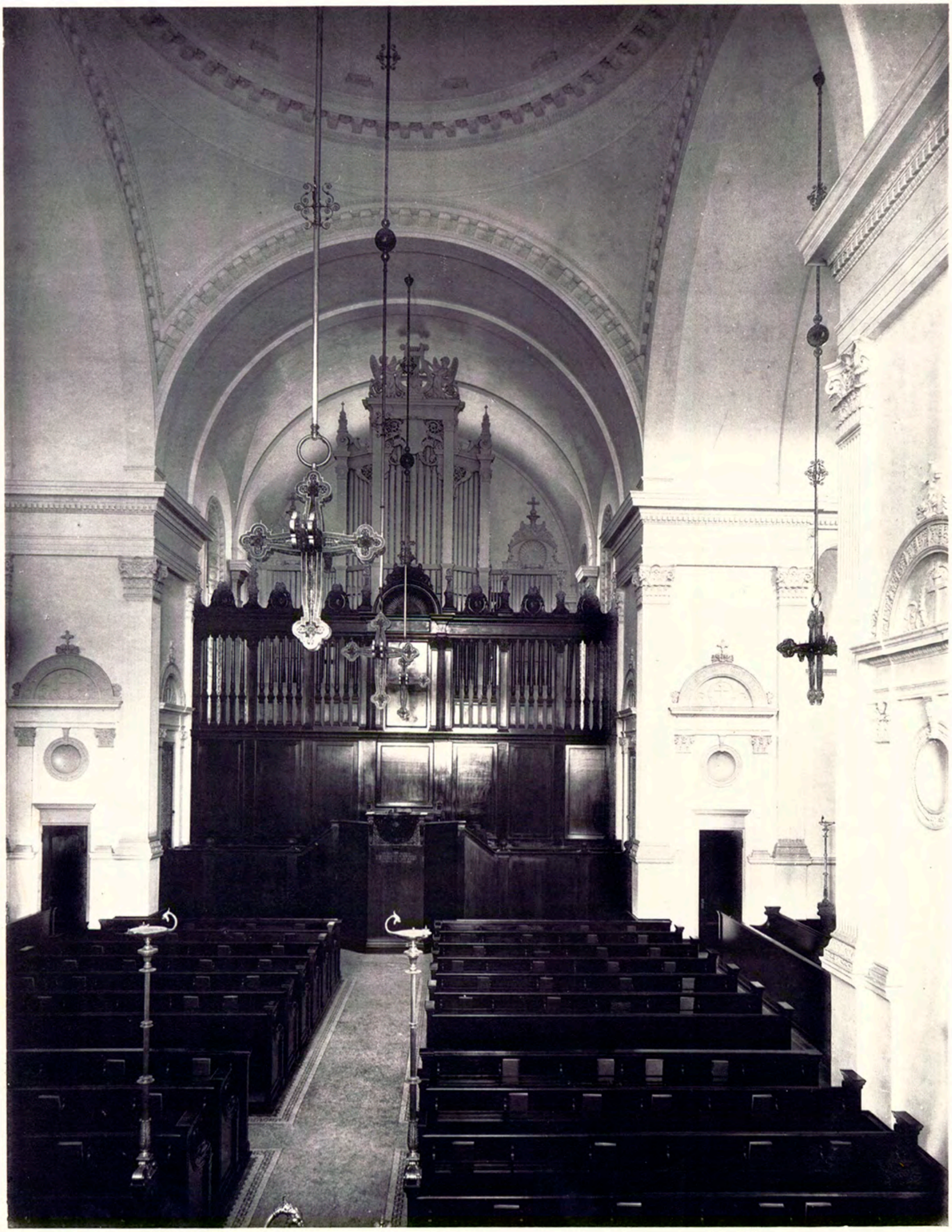
THE MEMORIAL PRESBYTERIAN CHURCH.



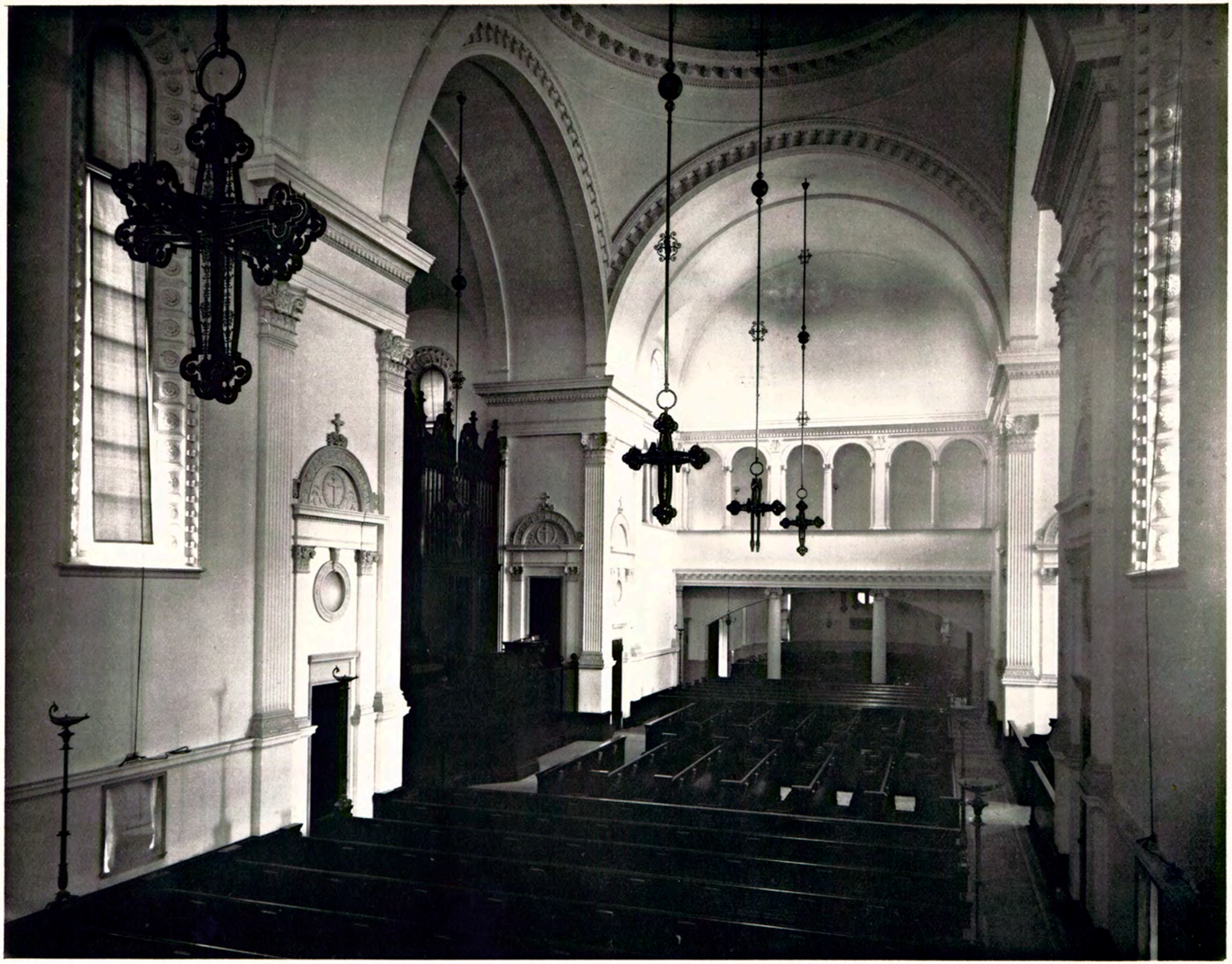
THE MEMORIAL PRESBYTERIAN CHURCH.



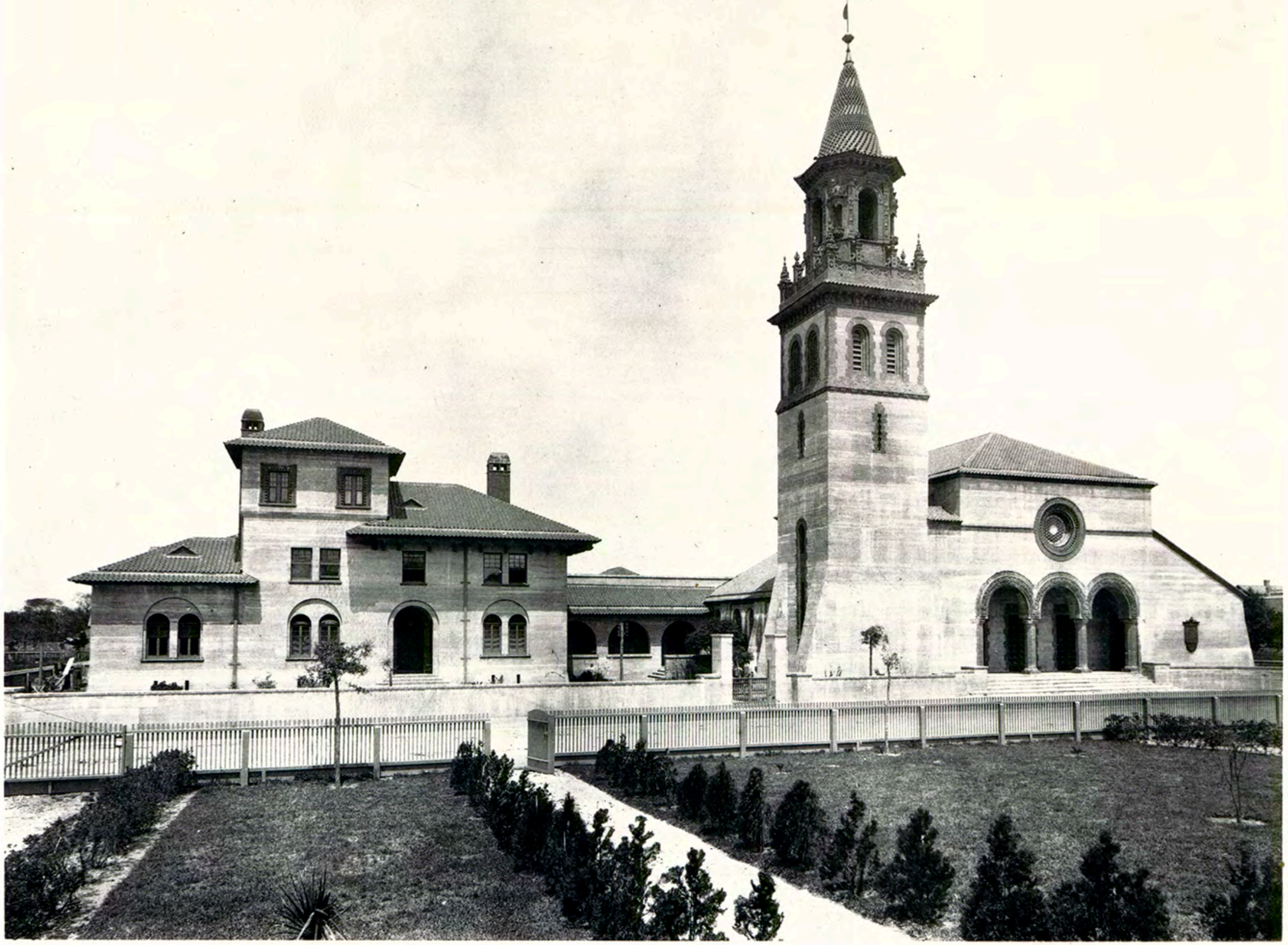
Dome of the Memorial Presbyterian Church.



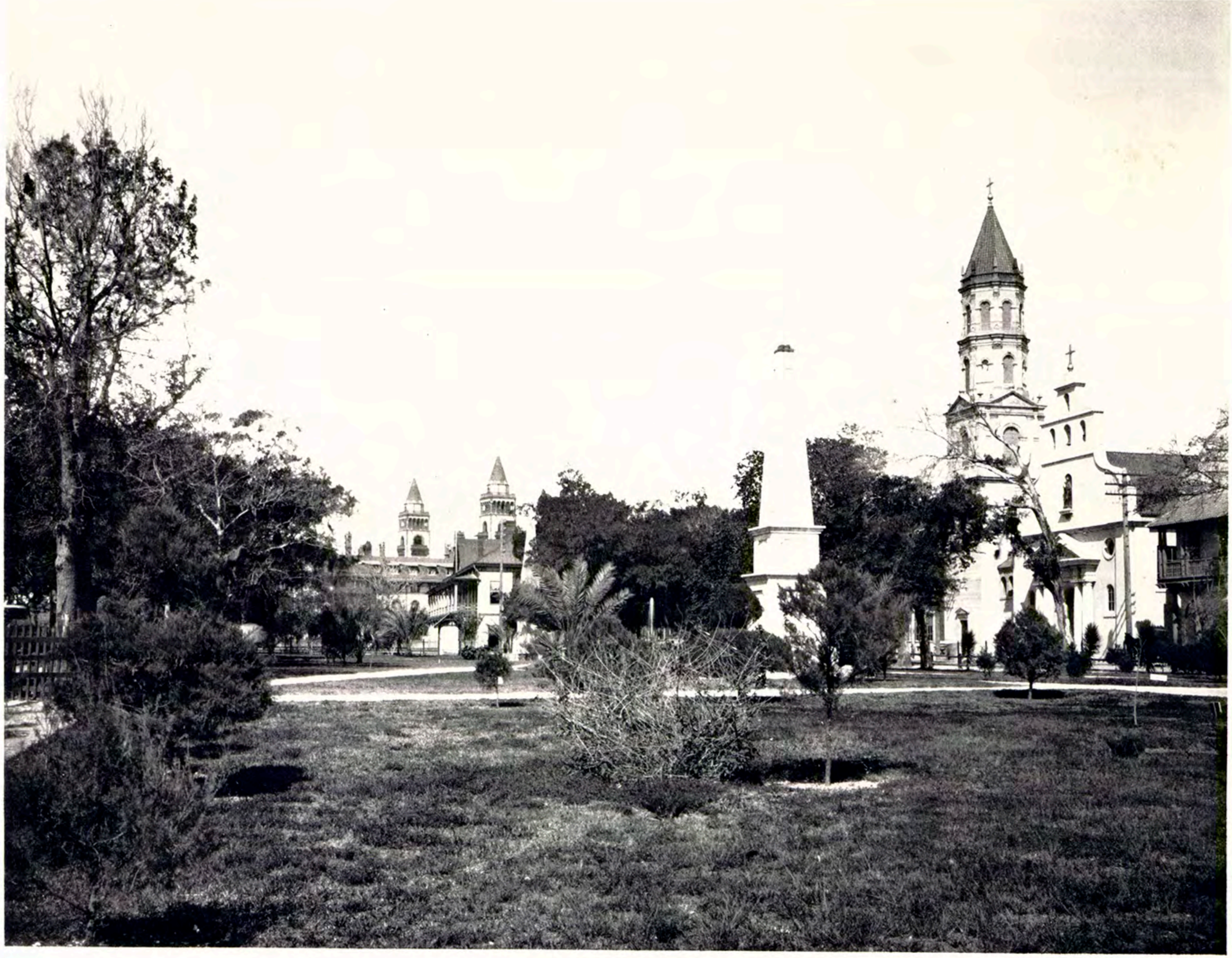
INTERIOR OF THE MEMORIAL PRESBYTERIAN CHURCH.



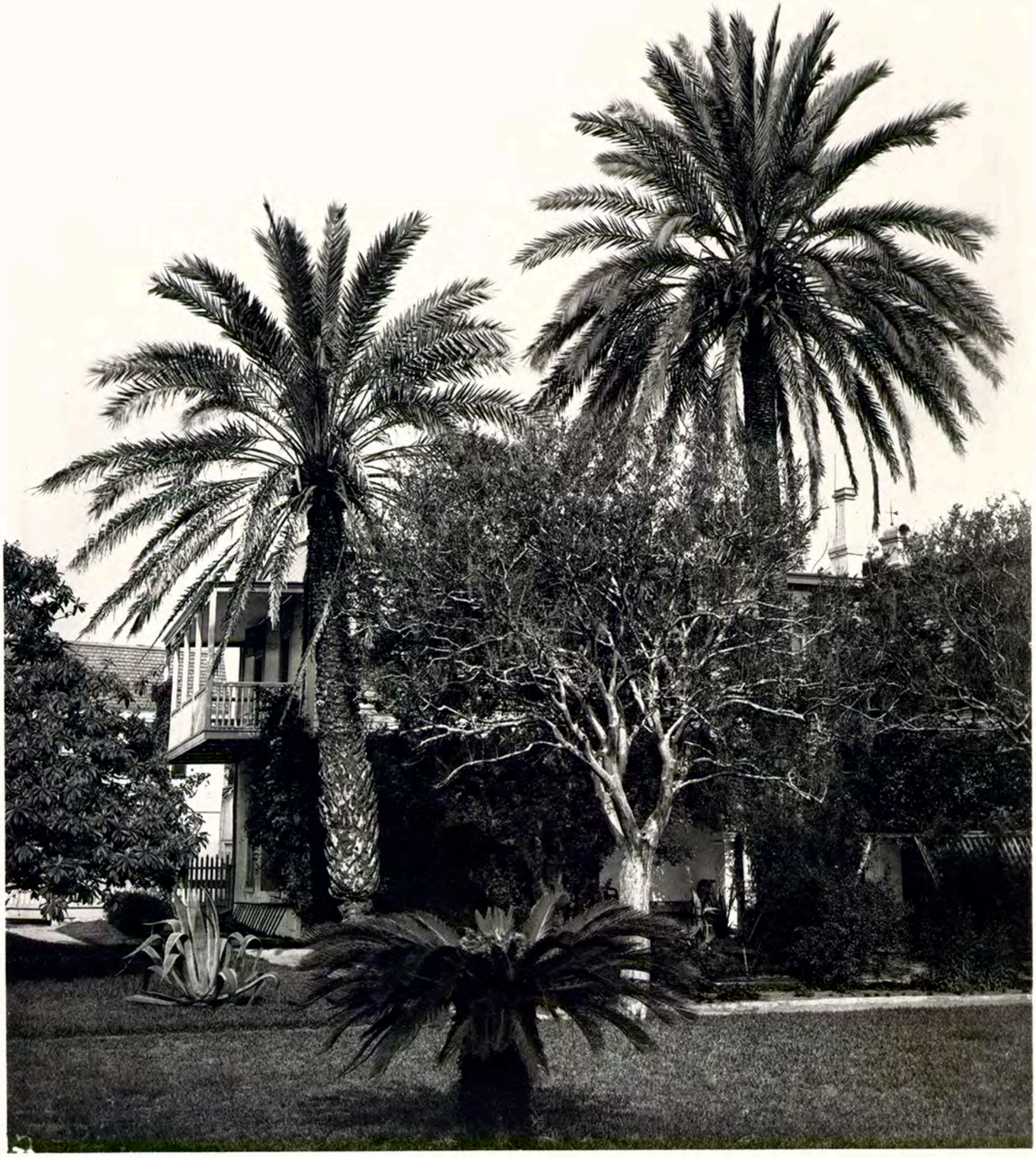
THE MEMORIAL PRESBYTERIAN CHURCH, TRANSEPT.



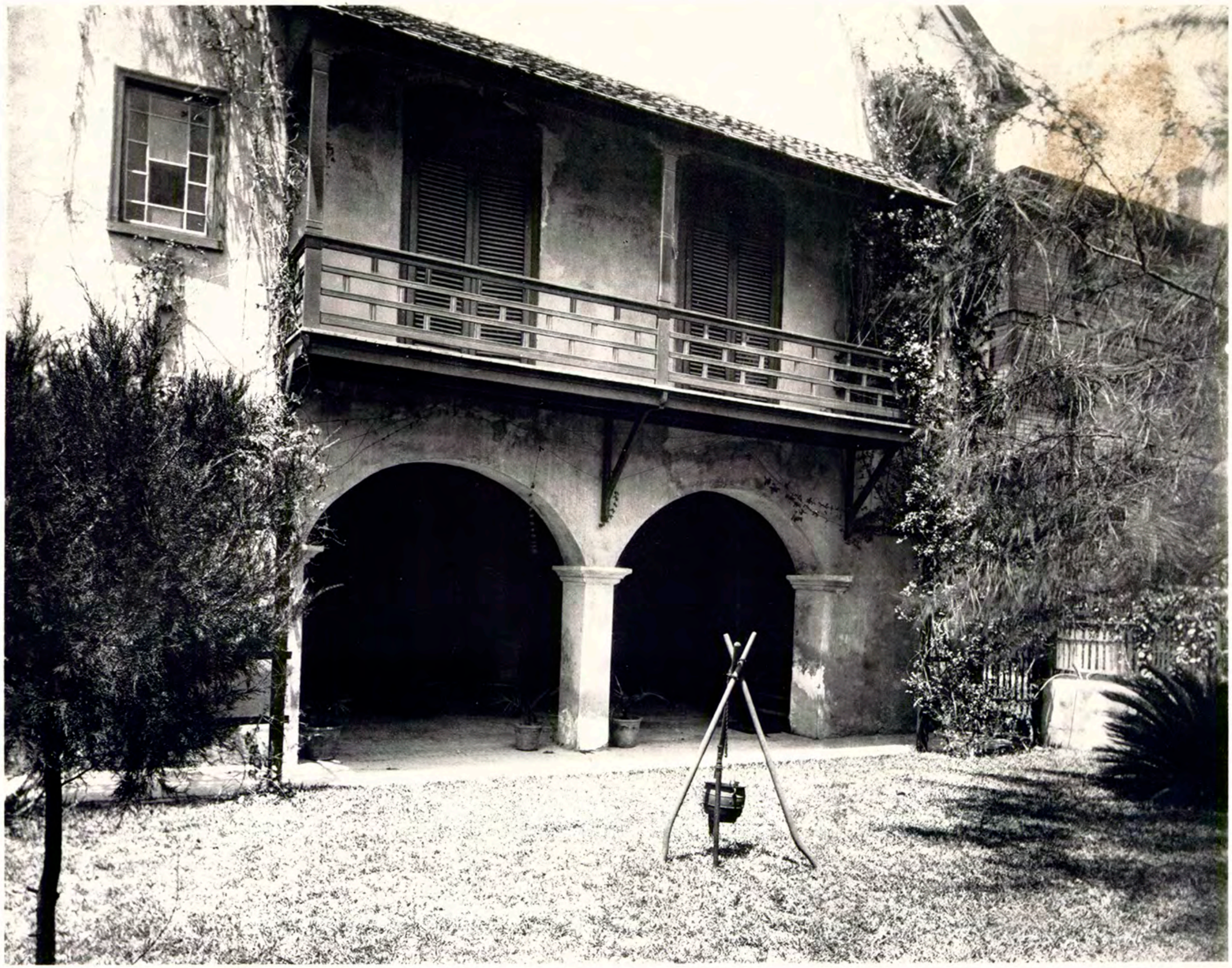
GRACE METHODIST EPISCOPAL CHURCH.



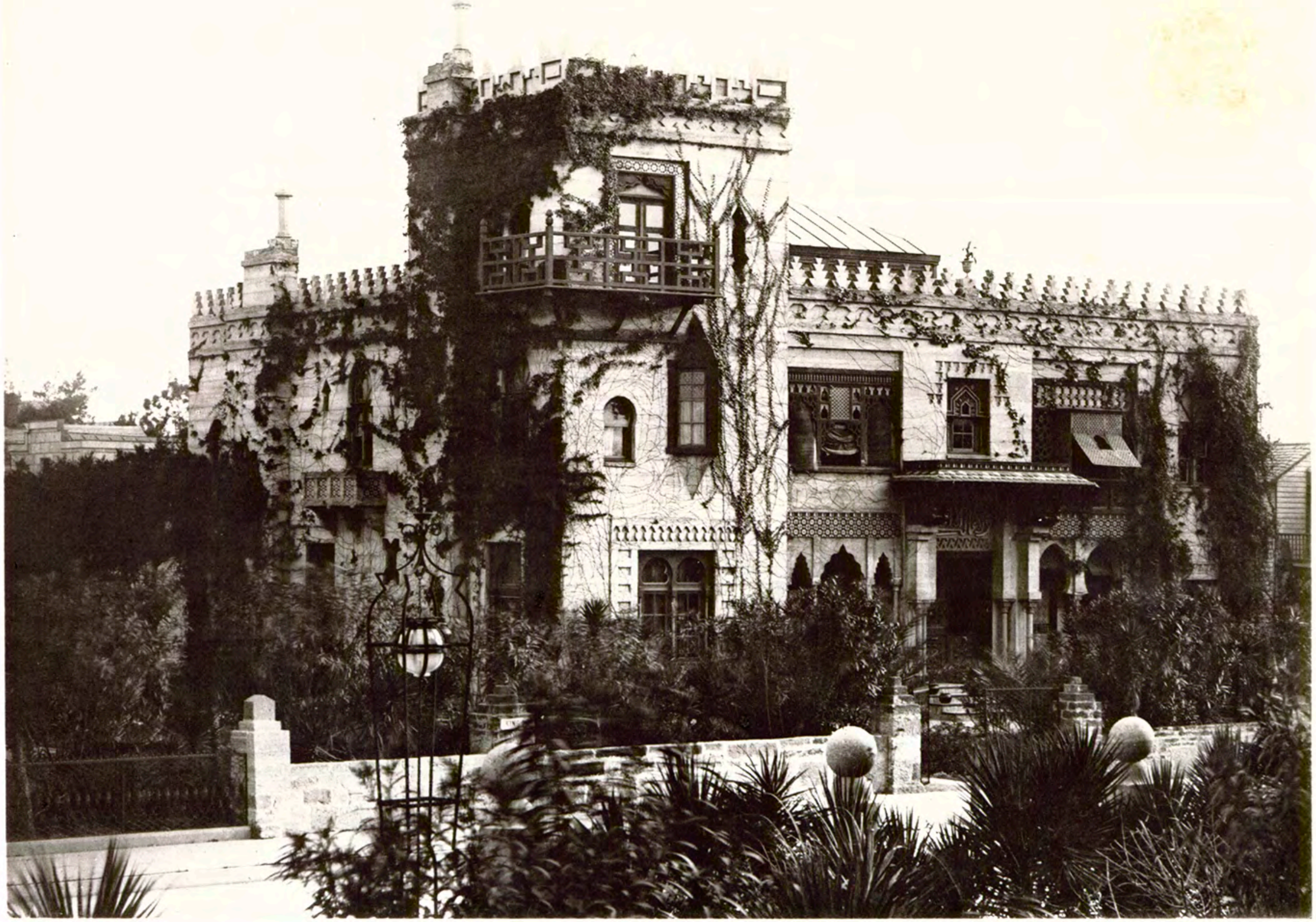
THE PLAZA AND CATHEDRAL.



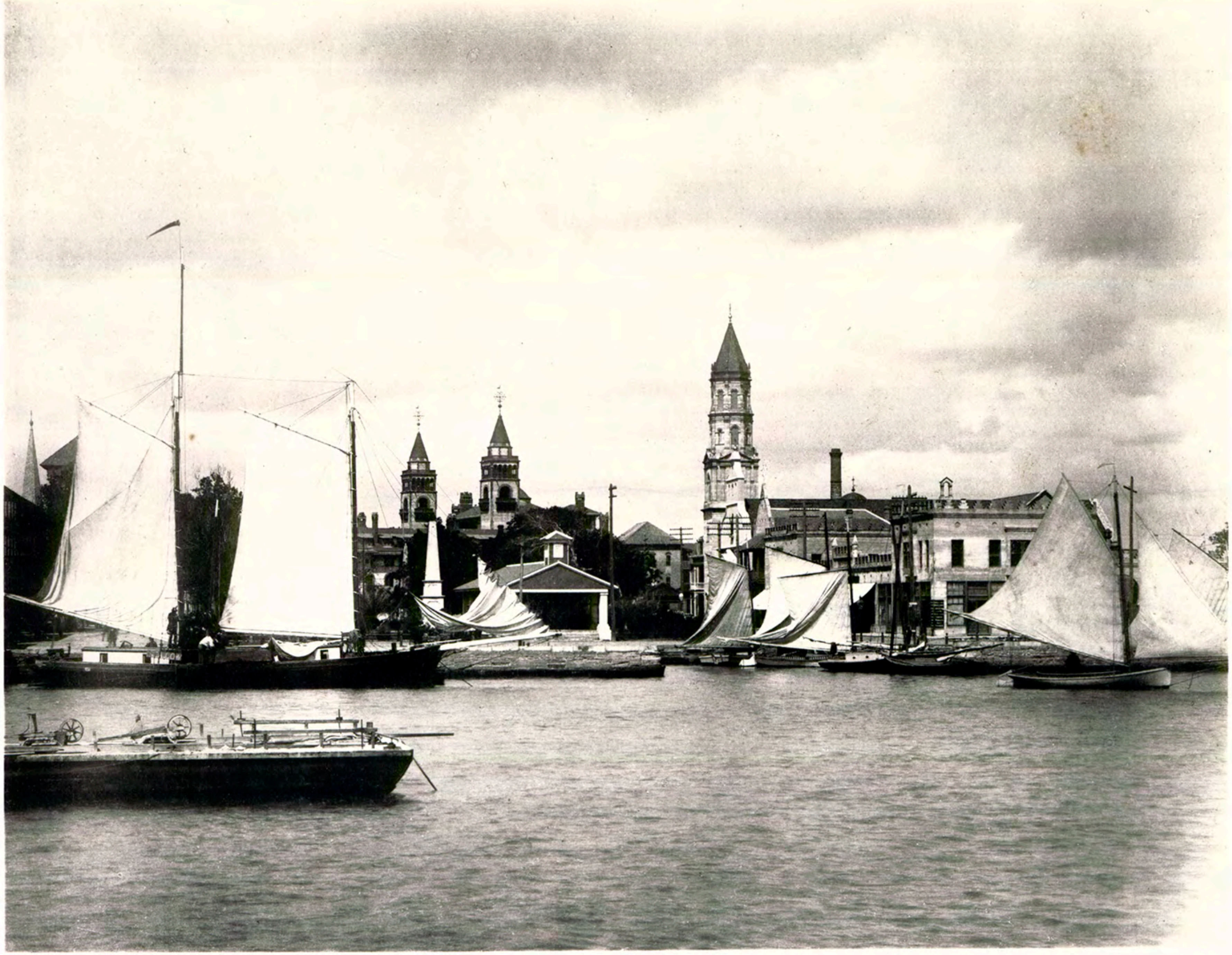
Date Palms.



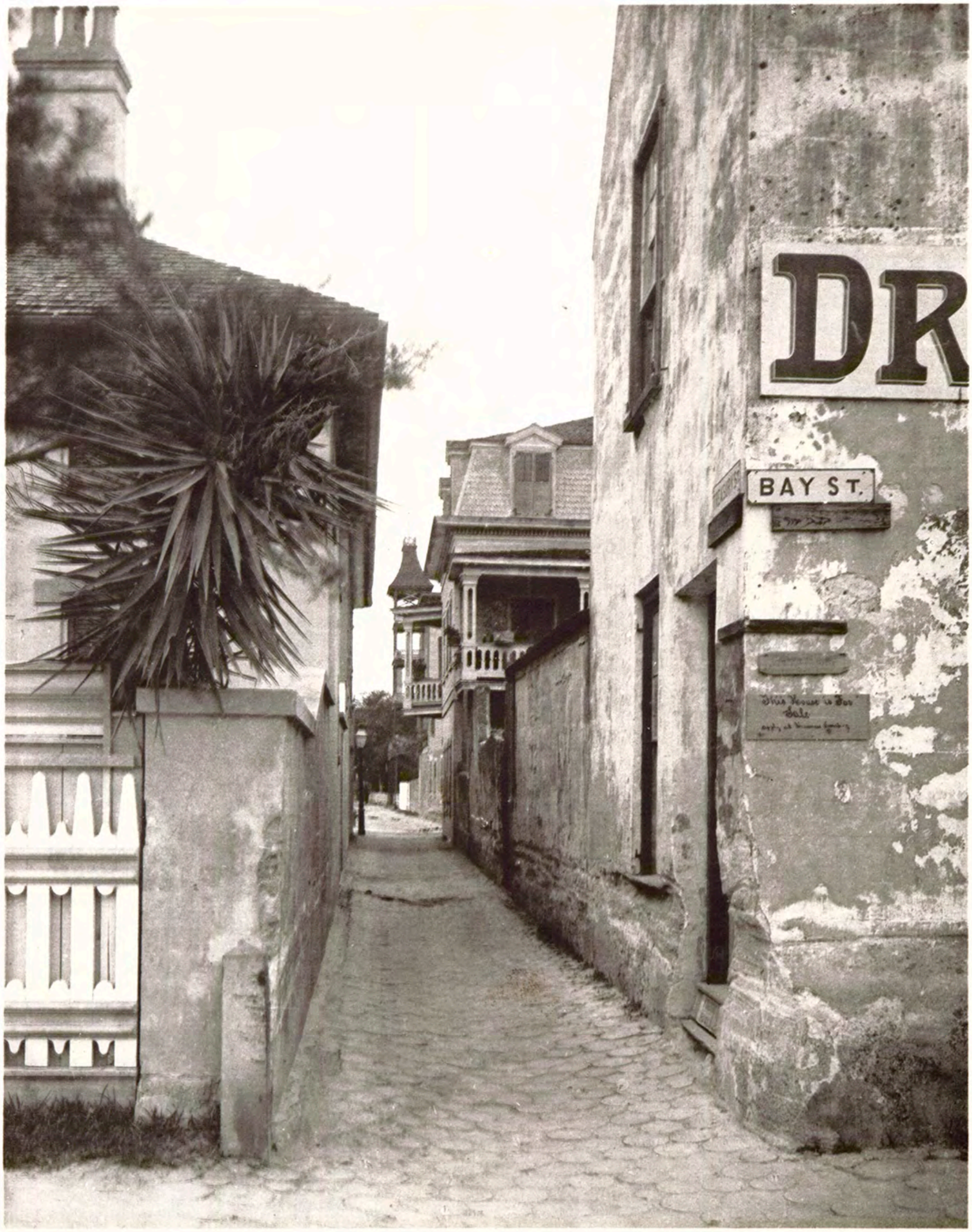
A Spanish House.



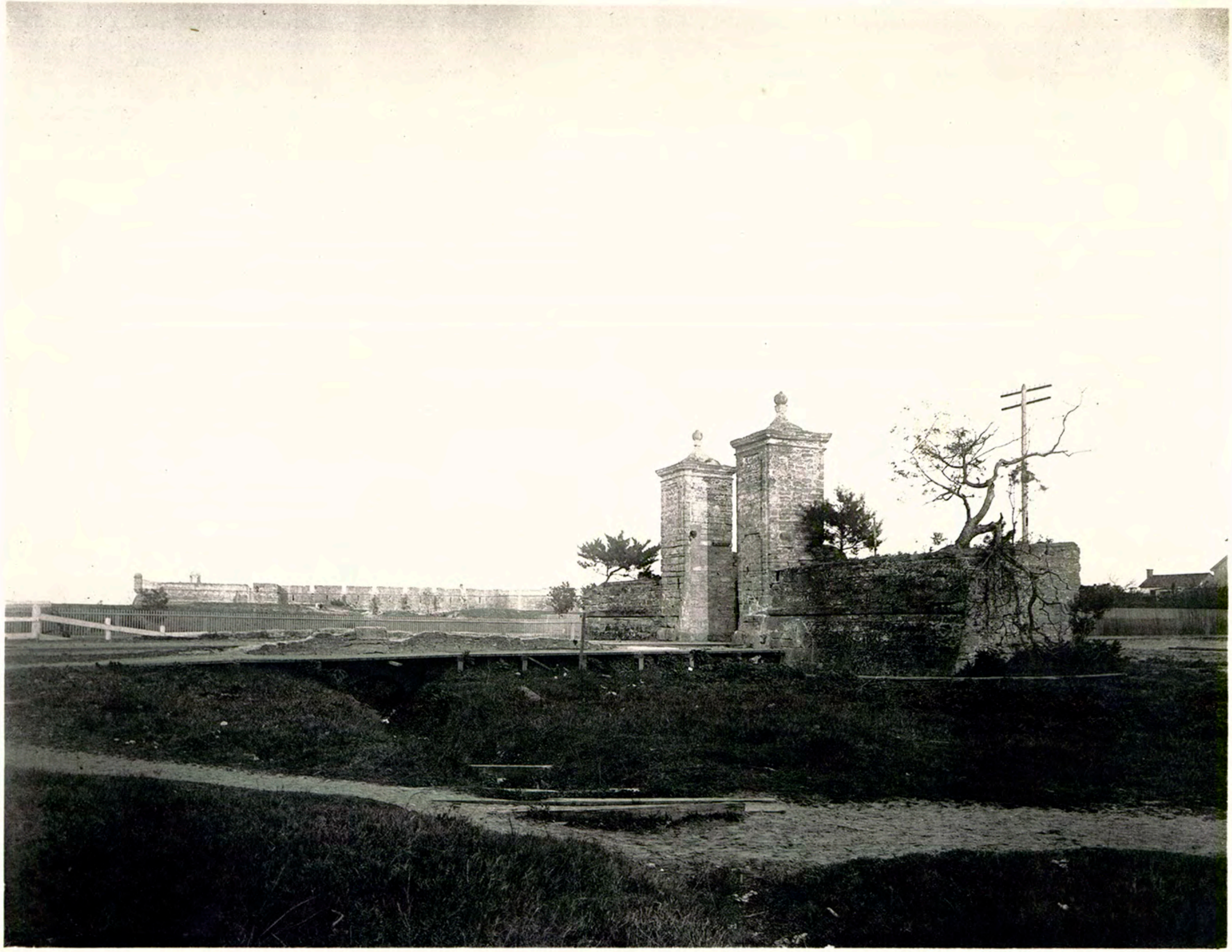
THE VILLA ZORAYDA.



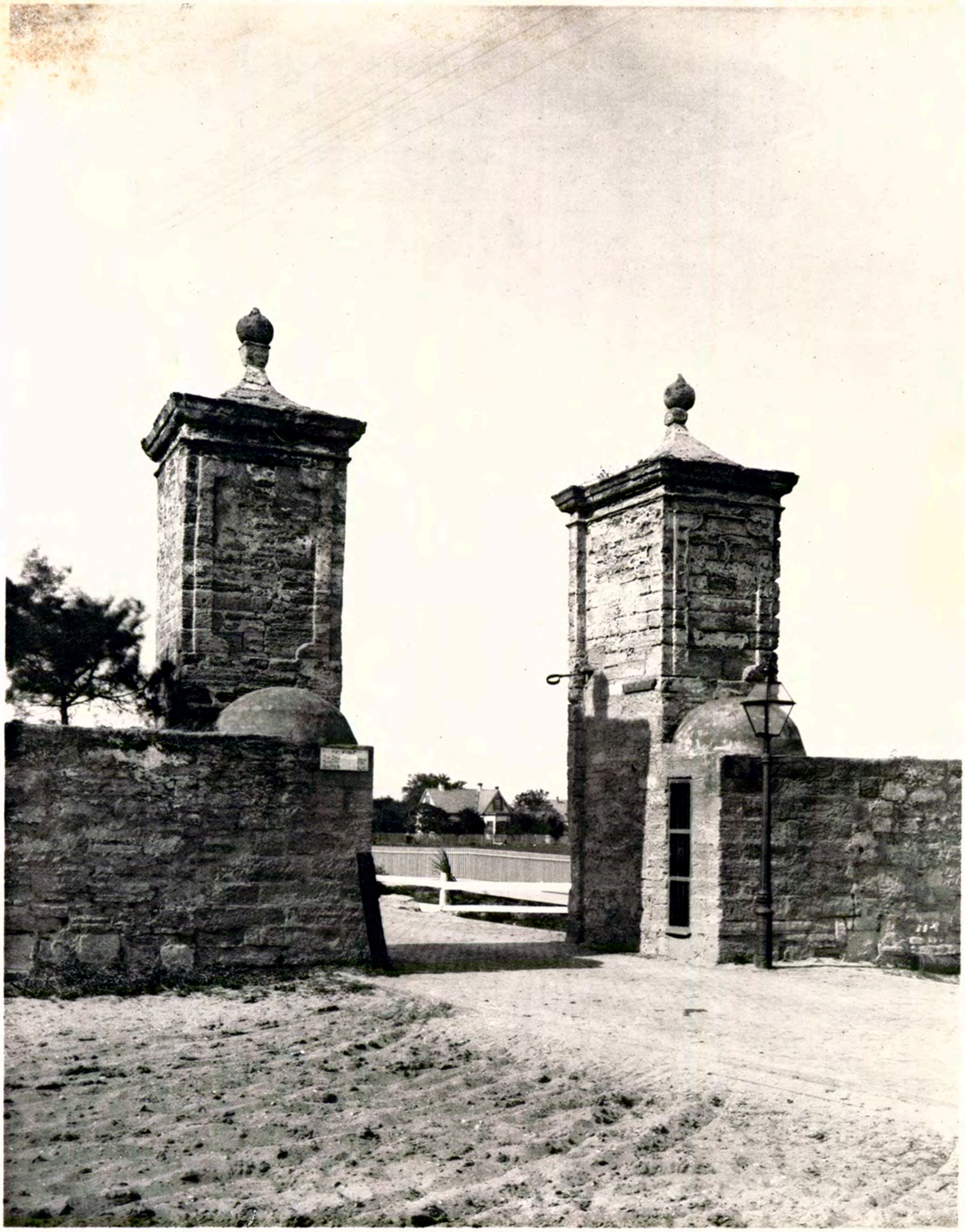
MORNING AFTER A STORM.


DR
BAY ST.
This House is For Sale

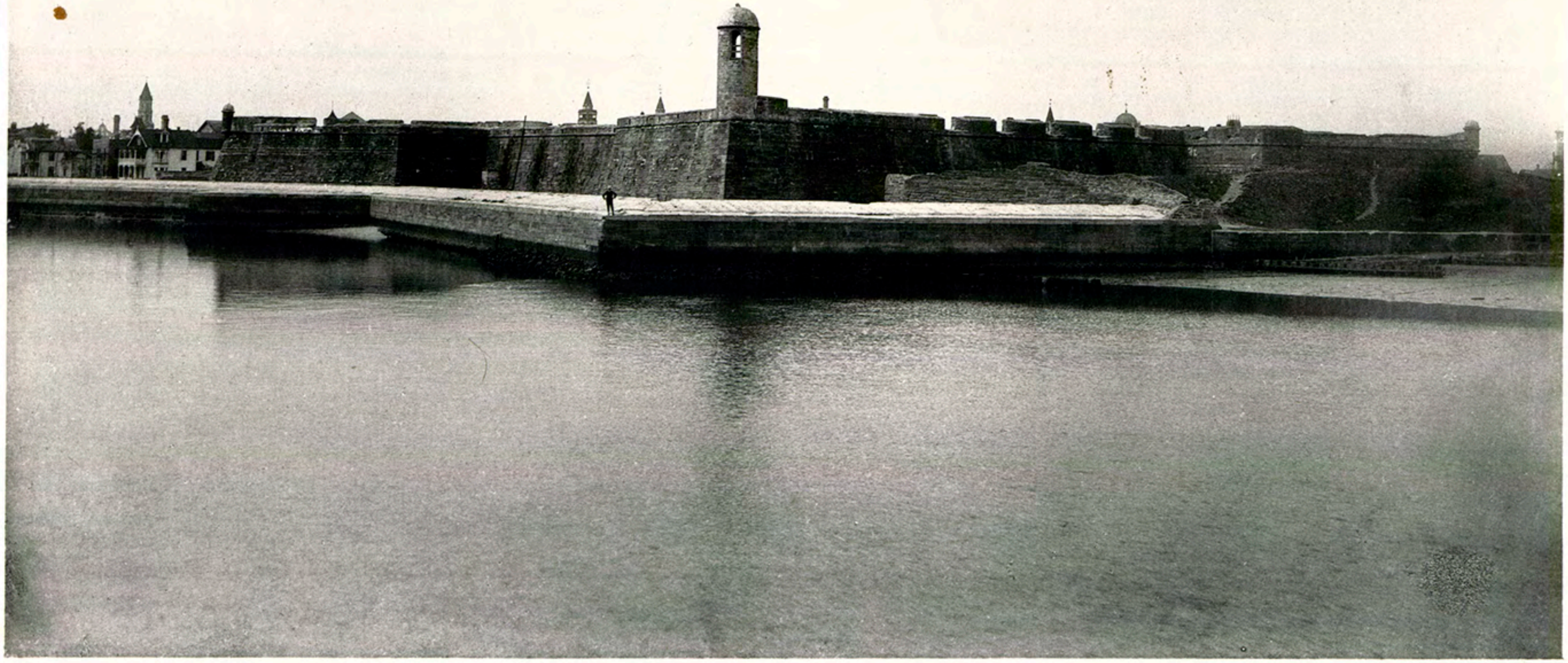
TREASURY STREET.



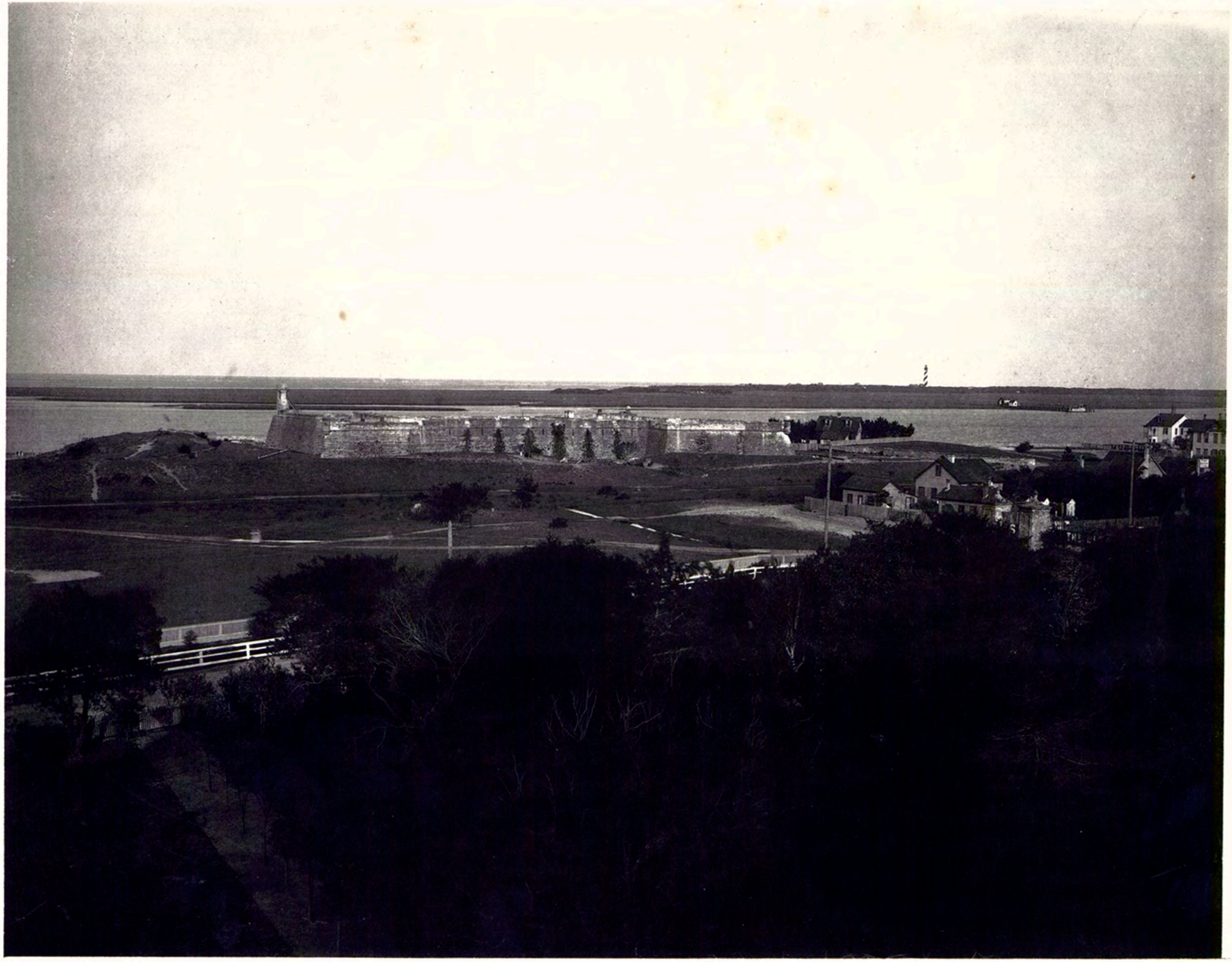
City Gateway and Fort Marion.



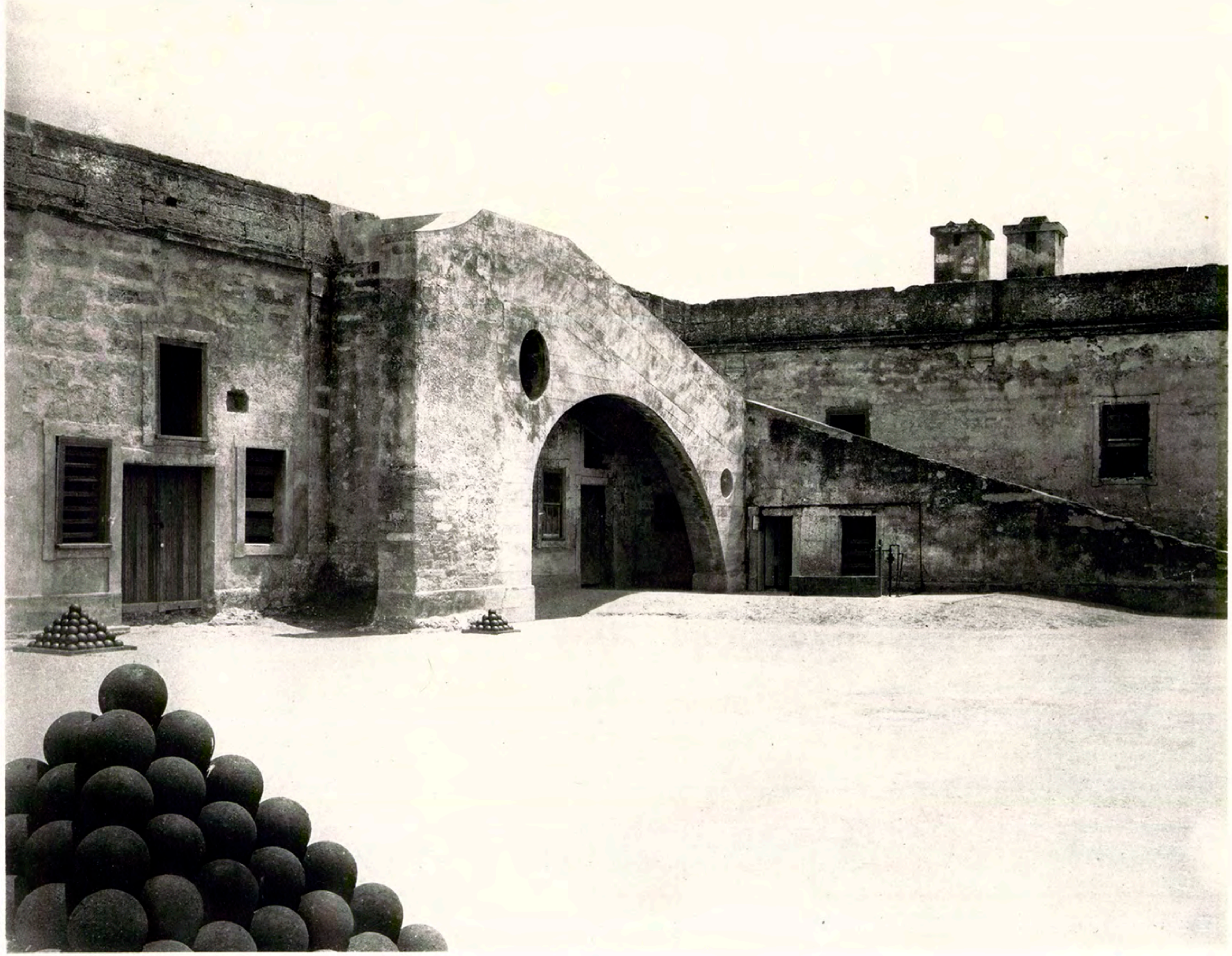
THE CITY GATEWAY.



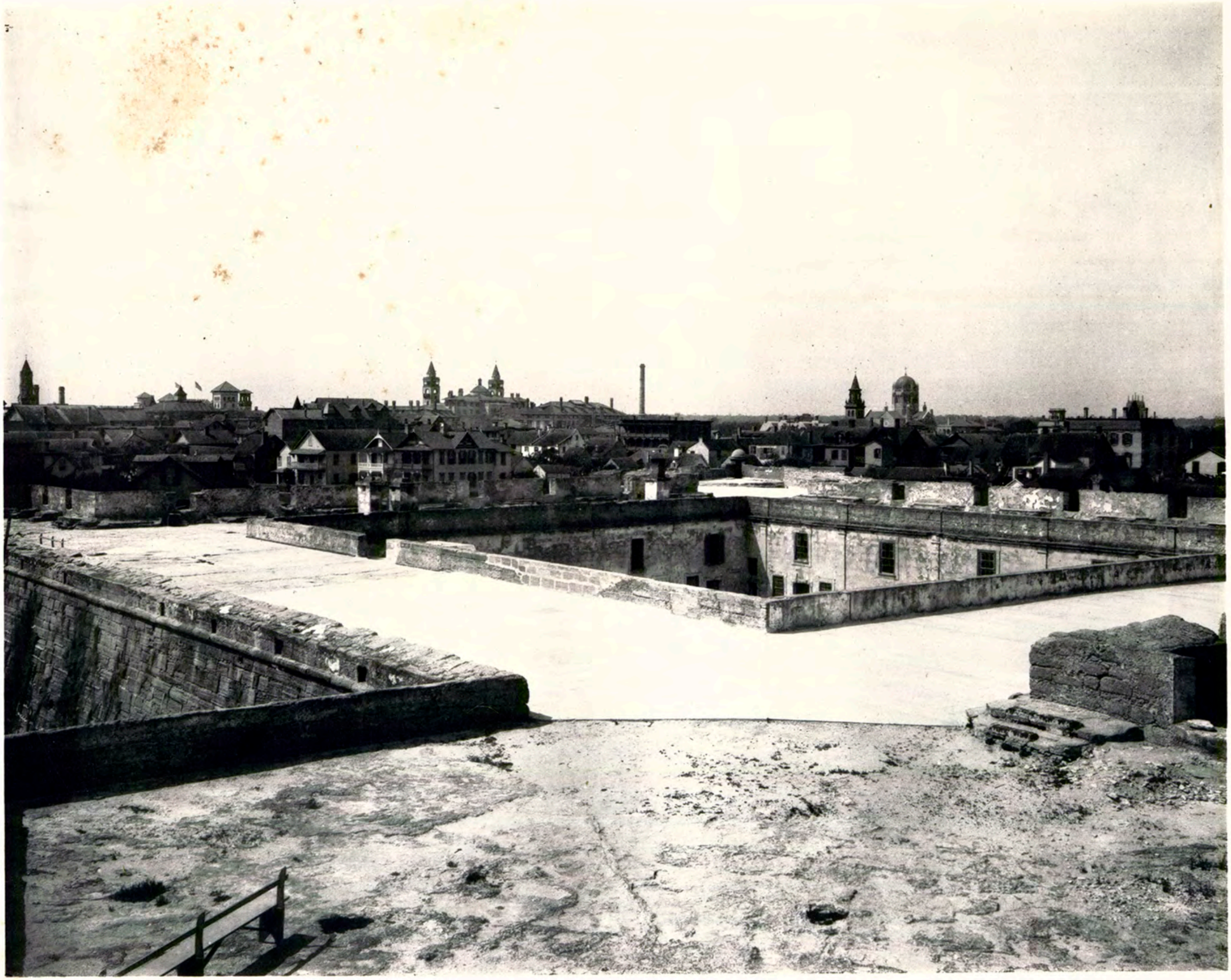
Fort Marion, from the Bay.



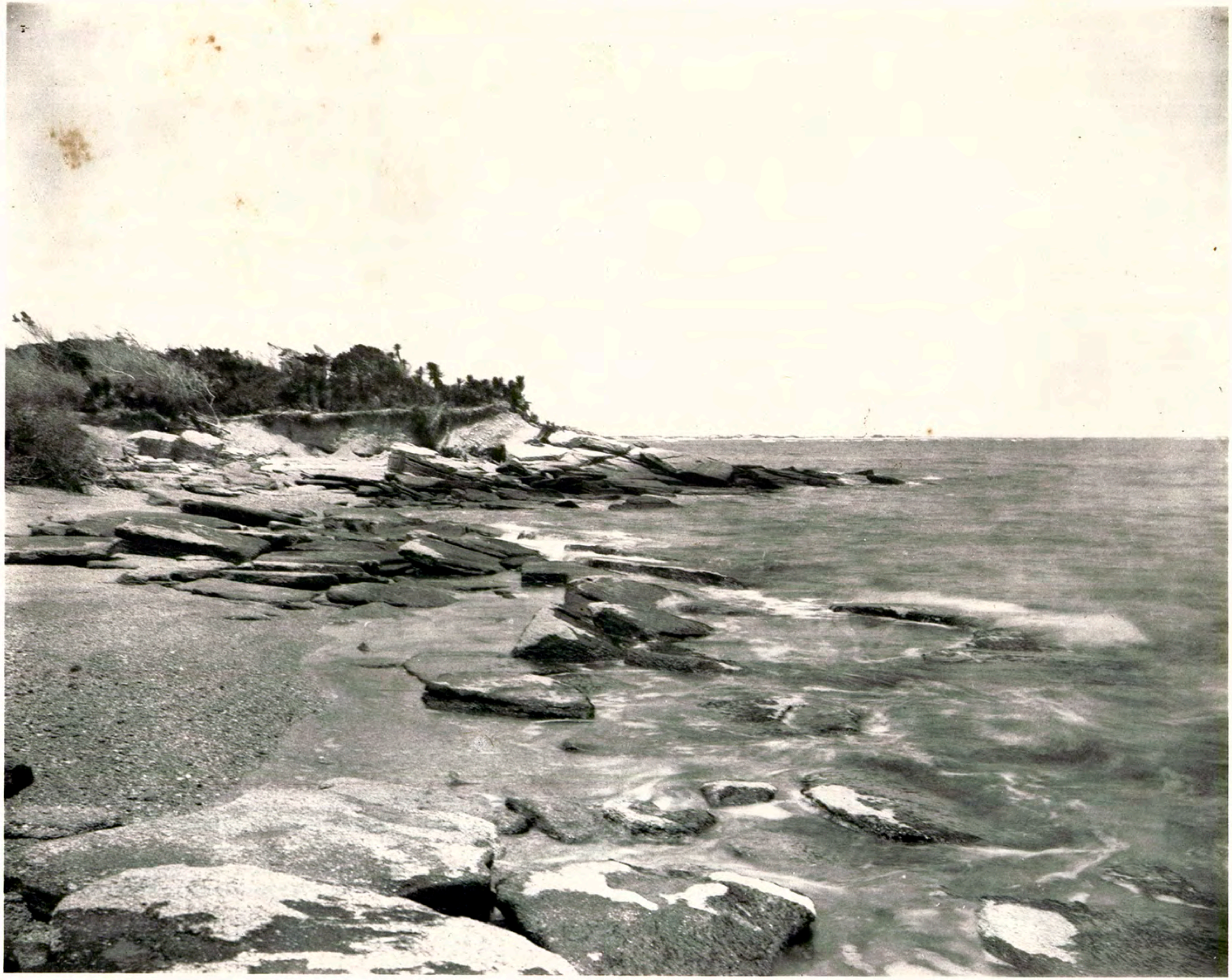
Fort Marion.



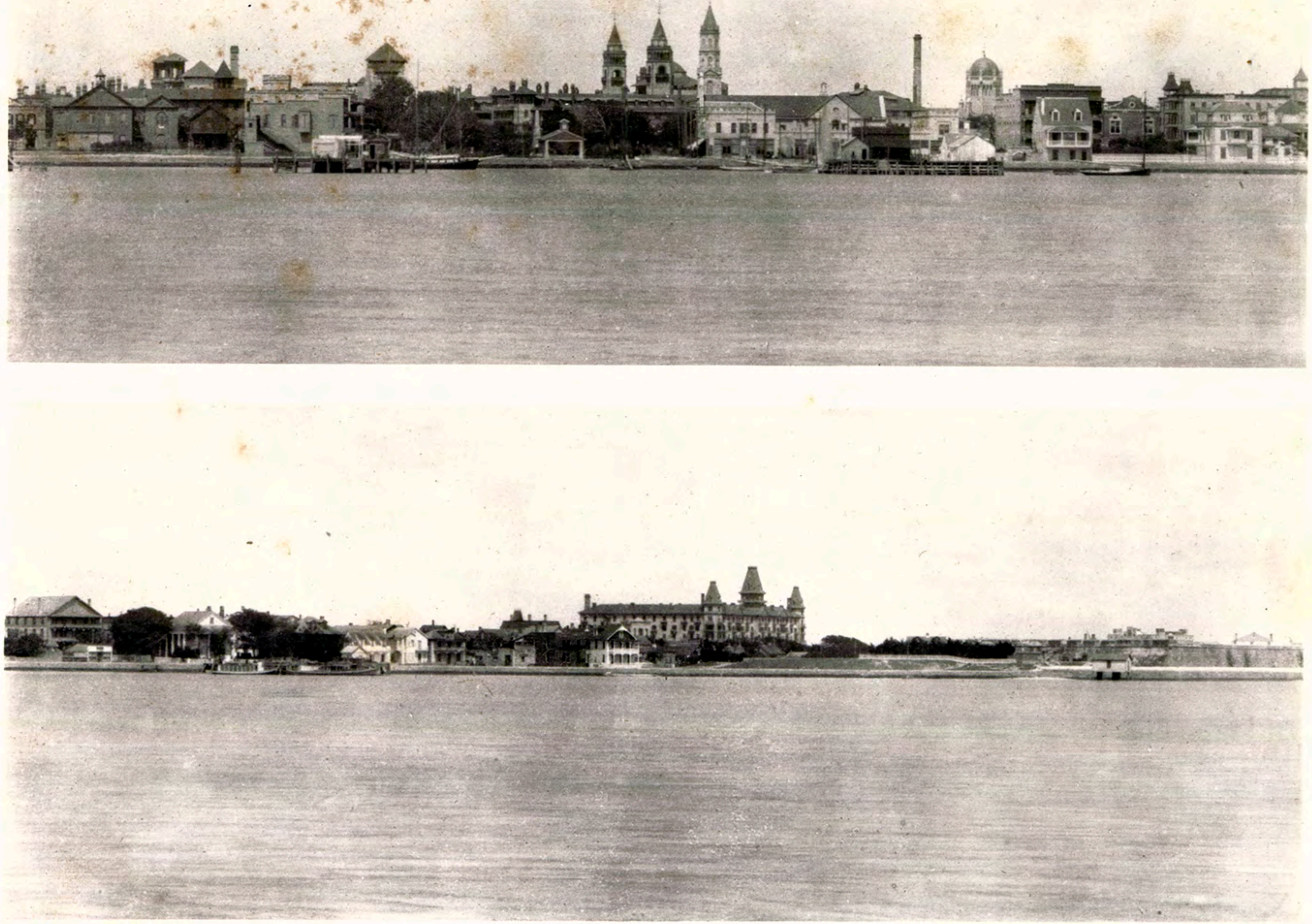
FORT MARION, THE COURT.



FROM THE WATCH TOWER OF FORT MARION.



THE COQUINA LEDGES.



ST. AUGUSTINE, FROM THE BAY.

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